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ABSTRACT

Ten major art concepts and methods are presented in this Pennsylvania state curriculum guideline. These concepts include how artists invent and develop vocabularies, tools, and systems in the artistic process; how individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture; and how artists have many ways by which they organize pattern or form their work, using a variety of elements (light, sound, motion, space, time, and texture). Each concept is accompanied by motivational and discussion activities, group and individual experiences, hands-on activities, and documentation about the relationship among these concepts within outlined individual arts fields, visual art, music, drama, media, writing, and dance. (KM)

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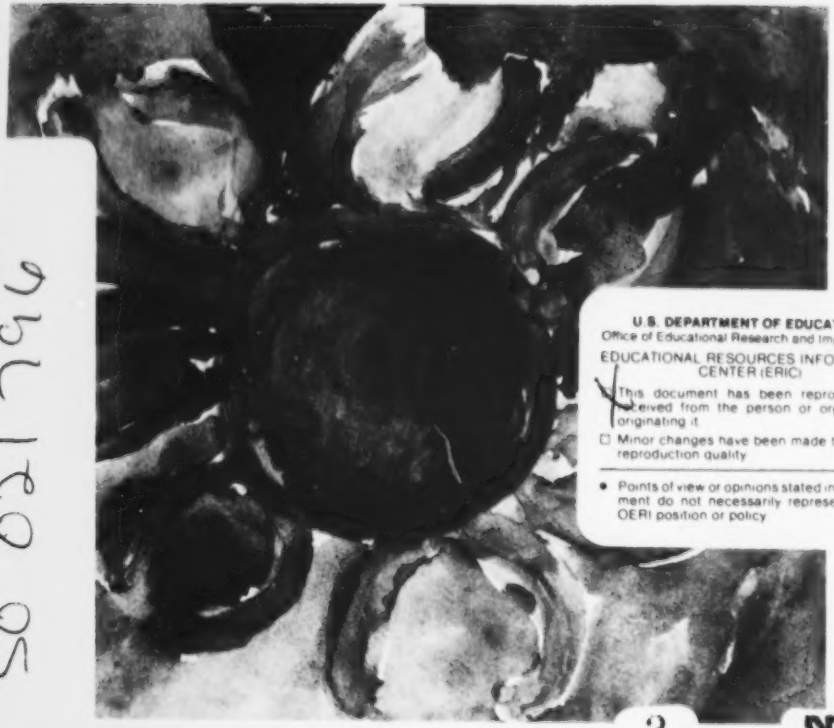
ARTS CURRICULUM GUIDELINES



CONCEPTS THROUGH PROCESS

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ARTS CURRICULUM GUIDELINES

WORKING PAPER

ARTS PACKET

CONCEPTS THROUGH PROCESS

COMPLEMENTARY EXPERIENCES IN THE ARTS

BUREAU OF CURRICULUM AND INSTRUCTION
PENNSYLVANIA DEPARTMENT OF EDUCATION

CONCEPTS THROUGH PROCESS

Arts Curriculum Guidelines

PURPOSE

CONCEPTS THROUGH PROCESS is a design for thinking about and organizing arts experiences for ALL students. There are three emphases

- Engaging students and teachers in an expansion of their notions of the arts
- Helping them to feel, see, hear, and synthesize the relatedness of each art to each other art through the working/learning process shared by people involved in the arts
- Infusing the behaviors gained through arts-derived experiences into the educational and societal life of every student and teacher.

PREMISES

CONCEPTS THROUGH PROCESS is based on the following premises:

- A concept cannot be taught. It is a complex of feelings, ideas, knowledge, and external pressures that takes form and is held covertly by an individual.
- Such formation takes time and is only attained through many experiences which involve the person intellectually, socially, physically, emotionally, spiritually, and aesthetically.
- Every person at every level of development can experience the arts in a personalized way.
- The arts are not separate from people's lives but an integral part of choice making, working and learning, enjoying and living. They are the humanizing factors of life.

Commonwealth of Pennsylvania
Robert P. Casey, Governor

Department of Education
Thomas K. Gilhool, Secretary

Office of Basic Education
Donna D. Wall, Commissioner

Bureau of Curriculum and Instruction
Irvin T. Edgar, Director

Division of Arts and Sciences
Clyde M. McGeary, Chief

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INTENT

CONCEPTS THROUGH PROCESS is designed to present ten major arts concepts; some evocative thoughts about them; some ways of working with students so that the students will form the concepts; and a means for evolving an ARTS IN EDUCATION program.

The concepts, you will find, are closely interrelated, indeed, some of them overlap to the degree that two or more of them may be developed to some level of sophistication through the same set of experiences.

The concepts are stated for planning purposes only. At no time is the student expected to say the concept as it is worded.

The same concept may be the basis for a kindergartner's or for a senior high school student's experiences. The difference is in the complexity or sophistication in the focus of previous experiences. This is the reason why you will not find any grade levels or age levels indicated; i.e., if the high school student has had no experiences in composition, then that student is ready for an experience such as 7.4 "Music-Complementary Experiences in the Arts."

Some of the experiences may easily become, through revision, the elements of mini courses, OR student-initiated research. Using one of the music experiences again, the second example under 3.1 "Music-Complementary Experiences in the Arts," suggests:

> "Learn to play a recorder; form an ensemble; learn to play music by Purcell, Orlando Gibbons, and composers of the classical period (Haydn, Mozart): try composing or improvising in a contemporary manner with your recorder ensemble. . ."

Such an experience requires an extended period of time and could be developed as a course for students who have shown little interest in playing with the band or orchestra. This experience could be adapted to listening although such an adaption would remove some of the activeness of the participation.

There are many such examples throughout CONCEPTS THROUGH PROCESS which require thought and imagination by the teachers who are doing the planning--thus, the term "Working Paper."

There are accompanying questions, but these are only suggestions of topics for discussion, for further research, for continued pursuit by the students.

There are examples given of composers and compositions, but they may not be the 'right' ones for your students at their particular age or sophistication. You will have to select others that do fit.

REMEMBER

The emphasis is on experience which connotes a series of events and actions which involve students in
perceiving with discernment
recognizing their inner responses
understanding empathetically
creating expressively
evaluating and
developing skills

An activity is more singularly focussed and is, as such, a part of an experience.

If you are going to provide arts experiences for students, you will need many resources that go beyond the reference book and film category. You will need

people:
1. older students to work with younger students
2. artists, artisans, and enjoyers from your community and beyond

places:
1. in your community where students may interact with artists, crafts people, develop particular skills, expand their concepts
2. in your building where arts events may take place
3. in your classrooms where exhibits, demonstrations, quiet contemplation may take place

things:
1. to use
2. to demonstrate
3. to exemplify
4. to transcend the ordinary

EVALUATING

In all instances the active involvement of the student in the learning and working process of the creative person is being sought. Although a product will frequently be the outcome of that involvement such is not always the case. Therefore an expanding set of criteria for evaluation is needed.

Such measures evolve through:

- dialogue with the students as to what they felt, learned, or need to know
- the keeping of journals or portfolios by both students and teachers (exemplars of various experiences at different developmental levels) providing a continuum from year to year

OR

- through noting such positive behaviors as:
  - students initiating projects, research, and experimentation
  - students working diligently to perfect skills, understand fully the implications of an idea, event or work, or seeking other ways of expressing the same thing
  - students establishing personalized styles
  - students sharing insights with other people.

There are other measures, of course, and you will want to note them and put them in some kind of order for purposes of reporting progress to the students themselves, their parents, and the educational and civic community.

> ". . . we should first establish the qualitative experiences we wish our students to participate in, and then see what we can devise for assessing how well they succeed."
>
> Arnold Berleant
> Education as Aesthetic Process
> Journal of Aesthetic Education
> Vol. 5, No. 3

SOME SUGGESTIONS

Some of the "Arts Experiences" are quite complex. You may want to form teams to work out the details.

You will also note that the Arts Experiences conform to three different constructs:

1. Two or more of the arts are combined in one experience in which the experience is the product
2. Experiences in the separate arts are added one by one, building to a combined experience
3. A series of experiences in the separate arts each providing the same conceptual framework.

Pull the cards from the packet and compile them with your own ideas.

You may build your program by putting the various components together, adding different facets, and adjusting these for your students' purposes.

Editors' Note: The filecard format of the "Arts Experiences" was selected to enable teachers to use the activities separately and in combination, and to add their own arts experiences on readily available file cards. The cards in the set are color-coded according to arts modalities for easy return to the file.

CONCEPT ✿

Artists invent and develop vocabularies, tools, and systems in the artistic process.

To begin a train of thought . . .

how is the artistic expression recorded so that others may perceive it? when you need something and can't find it, you make it up a word, a sound, an image, a symbol when a system or action has meaning the word makes sense (between us) ping pong it a little faster no artistic vocabulary ever means exactly the same thing as it did to the artist a piece of grass becomes a brush meanings in a given situation analysis of the play a directorial system--Stanislofsky Graham English allegro, largo, fermata bas-relief

CONCEPT ✿

Artists invent and develop vocabularies, tools, and systems in the artistic process.

WHY NOTATE?

Work in groups of three--an originator, a doer, and an observer. While the observer has his or her eyes closed, the originator shows a movement pattern to the doer to perfect the sequence. When the doer thinks the sequence is learned well enough, the doer then "teaches" it to the observer. The originator becomes an observer, allowing the doer to communicate the pattern to the person whose eyes were closed. Discuss and compare the dance as the originator felt it, as the doer felt it , and as the observer felt it. What happened to it as it went from one person to another? What could have been done to transfer the spirit and form more completely? Try a similar procedure with a sound pattern, a poem, a dramatic scene. (The "observer" could be thinking about one of these while the "originator" and "doer" are working together.) Having observed some of the difficulties that arose when you tried to communicate your ideas to others, work out a system of notation or investigate those that have already been established for this purpose.

CONCEPT

Artists invent and vocabularies, tools, and systems in the artistic process.

ARTS EXPERIENCES

Notes: Because every art process has inherent tools, systems, and vocabularies, knowledge of which provides students with greater range of means to accomplish the goals they have established for themselves, numerous experiences can be identified in each of the arts. This does not mean that the use of all tools and the steps of all processes or systems must be learned before the student can set about expressing an idea or feeling. The important aspect of this concept is the recognition of "need-to-know" and, in some cases, the "need-to-invent" ways of communicating procedural information. The factor of way-of-doing should be part of the student's goal and should be encouraged through dialog between the student and the teacher.

CONCEPT ✿

Artists invent and develop vocabularies, tools, and systems in the artistic process.

POINTS OF DEPARTURE

View a film such as "Junkyard" (Baily Film Associates) without the sound. Discuss the feelings, ideas, and percepts that evolved as you saw the film. Now see it again with the sound. Were your feelings, ideas, and percepts changed when the sound was added? Select a section of the film and show just that section to another group of students. How are their ideas, feelings, and percepts the same as or different from yours? What caused the sameness or differences? Do you think this film was edited-in-the-camera or on an editing machine? How did the movie maker go about planning the film? How did the movie maker achieve visually and auditorily a conceptual framework? You may want to follow-up your discussion with the study of McLaren's film on filmmaking. Select a short science film and after viewing it, prepare a sound tape that produces a mood (i.e., horror, merry making, contemplation) and show the film again with its new "sound track." Discuss the audiovisual interrelationship and the meaning that is achieved. As ideas developed, how did you keep track of them? What did you need to know?

CONCEPT ✿

Artists invent and develop vocabularies, tools, and systems in the artistic process.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

The most direct relationship is by way of the recognition of how and why we use symbols to communicate ideas to others. It is with the concepts of encoding and decoding abstract systems that students are confronted when they read, compute, notate chemical and physical changes, make and read maps, charts and graphs, and every time they put a mark on a piece of paper. Reading the "notes" of the choreographer, the composer, the drama director, and the scenic designer and the still more abstract systems of the visual artist are all part of the same process.

CONCEPT ✪

The audience's understanding and appreciation of a work of art relate directly and primarily to the open experiencing of the work. This openness permits understanding and appreciation to be creative acts in themselves.

ARTISTIC GROUPS

Arrange for artistic groups to interact extensively with students and teachers, e.g. a dance, music, or drama ensemble that works improvisationally might use the following structure for their activities:

1. The ensemble and teachers discuss improvisation:
   a. its characteristics and ingredients.
   b. the necessary rapport among participants.
   c. origin of structure and its function.
2. The ensemble performs one or more of its improvisations for the total participating student population.
3. Various members of the ensemble work with small groups of students helping them to become responsive and sensitive toward one another, the art form, and improvisation within that art form.
   (This may comprise a number of sessions.)
4. The ensemble performs one or more of its improvisations for the total student group again so that students can observe how within the same structure two different outcomes result. If the group has been able to spend an extended period of time with the students, it may be possible to include some of the students in the performance or to include a student structured improvisation.
5. Teachers and students continue their work with an occasional 'drop in' by one of the ensemble members.

Arrange for field experiences in the arts

1. Visiting studios and galleries, affilliated occupations (interior decorating or upholstery shops, catering services, print shops, commercial art and exhibit designers, etc.).
2. Attending a rehearsal.
3. Attending a master's class.
4. Selecting works for an exhibit or program in the school.

CONCEPT ✪

The audience's understanding and appreciation of a work of art relate directly and primarily to the open experiencing of the work. This openness permits understanding and appreciation to be creative acts in themselves.

AESTHETIC CORNER

Arrange for and maintain a continuously changing aesthetic corner:

1. In a corridor, a section of the resource center, in classrooms.
2. Include exemplars from several of the arts at once.
3. Include exemplars of various styles, forms, and organizations.
4. Include films, slides, tapes by using rear screen projection booths or carrel arrangements.
5. Include artists (both men and women, of various ethnic and cultural groups) actually working in their particular art.
6. Include times when students and artists can interact.

CONCEPT ✪

The audience's understanding and appreciation of a work of art relate directly and primarily to the open experiencing of the work. This openness permits understanding and appreciation to be creative acts in themselves.

To begin a train of thought . . .

can the reception of an artwork be prescribed? do all people "see" things the same? hang loose are there ways to help people to experience works without prescribing? what if people don't like the work? what does it mean to like or not like? WOW will it grow? what is meant? "A great poem is like a mortal wound," Robert Frost an experience with a work of art means that I am never the same again it has caused a change in me I may not recognize yet what that change is the change in you may be different

CONCEPT ✪

The audience's understanding and appreciation of a work of art relate directly and primarily to the open experiencing of the work. This openness permits understanding and appreciation to be creative acts in themselves.

ARTS EXPERIENCES

Notes: Bringing students, teachers, artists, and their work together for open experiencing of an art form requires thoughtful planning. It is just as easy to develop a negative concept about an artistic style, form, or organization as it is to develop a positive concept. In addition there are societal, cultural, and, possibly, educational pressures that have already begun the establishment of bias toward artistic expressions. Obtaining community support and participation is, therefore, quite important.

CONCEPT ❂

The audience's understanding and appreciation of a work of art relate directly and primarily to the open experiencing of the work. This openness permits understanding and appreciation to be creative acts in themselves.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

The directness of the relationship is dependent upon the topical programming. The "aesthetic corners" may incorporate concepts evolving from environmental, political, social, or economic concerns. Mathematics and science concepts are important components of kinetic sculpture and electronic music. The field experiences provide means by which understandings of function and design within the 'practical' arts can be developed. Through careful selection of the participating groups, intergroup concepts can be emphasized.

CONCEPT ✻

Individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture.

To begin a train of thought . . .

do we all see the same things in the same way? do we all have the same things to see or feel or hear or taste? are we influenced by natural surroundings? dances and music sometimes seem to emulate animals or things in the environment what is around me? why is it around me? what influences do beliefs, superstitions, myths have on the way we express ideas and feelings? what about daily engagement in work or play, social conventions, station, or attitudes?

CONCEPT ✱

Individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture.

OUR OWN FORMS

Using a social, political, economic, geographic, or historic theme of contemporary import, groups of students assemble environments which interpret and communicate their feelings and understandings through shapes, colors, textures, sounds (instrumental, environmental, words, syllables, etc.), and movement. If each group works with the same theme, the sharing of other groups' endeavors brings out comparisons of the uniqueness of each 'product.' If different themes are chosen by each group, the discussion may center on the individual's personal responses to the environment, bringing out the idea of the uniqueness of each person within a given environment. Discussion may also focus upon the success of the endeavor in communicating or interpreting an idea through symbolism or objective information. Where and why particular symbolism or objective information was used are topics for discussion also. It is important that students recognize the fact that the group effort is possibly different from that which may have been produced by an individual.

CONCEPT ✱

Individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture.

FORMS OF OTHER CULTURES

Assemble an image-sound-texture-aroma-taste experience that focuses upon a particular culture or time period within that culture's history. Take into consideration: 1. living patterns as evidenced in home construction and daily routines or rituals (such as the Japanese tea ceremony or traditional shapes given to breads); 2. the language patterns and tones as well as the patterns of movement seen and felt in the dance and heard in the music; 3. the visual patterns used in decoration, shape given to clothing, ornamentation; and 4. the celebrations or 'religious' rituals practiced by the people.

Arrange to participate in a number of different experiences within the planned environment. On one occasion listen to folk tales and/or poetry; another time learn a dance and/or develop one of your own; at still another time, begin working upon a textile design which incorporates the techniques (i.e. batik, tie dyeing, silk screen) frequently used by the people; (to use the symbols or patterns of another culture may produce a pretty product that has little personal meaning); at another time, compose music using instruments and musical scale of the culture; and, at still another time, rearrange the whole environment because your experiences, research, and thinking has brought a new, more complete concept of the culture.

CONCEPT ✱

Individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture.

ARTS EXPERIENCES

Notes: OUR OWN FORMS--Deliberate grouping by sex, race, or ethnic background, each group working with the same theme may bring out pertinent perceptions of group identification and image.

FORMS OF OTHER CULTURES--Whereas such an environment could be used to motivate research and expression by both secondary and elementary students, the assembling effort could also be a synthesizing experience for the older students as they prepare the environment for younger students.

CONCEPT ✻

Individuals and groups develop unique means and forms of artistic expression affected by their own experiences and culture.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

The themes or topics for such environments is limitless, ranging from historic, geographic, economic, social, and political to scientific and ecological. Architectural features and home building details provide ties with industrial arts (particularly those secondary programs which center on carpentry, planning, and building). Textile and clothing design, home planning, and food preparation provide integrative experiences for home economics. Counting, computational, and measurement systems link the arts experience to mathematics in obvious and subtle ways. Hearing the rhythm, tone, and flow of the spoken language may elicit interest in learning the language and certainly overcome the 'strange-therefore-funny sound' syndrome among students. Such experiences will help modern and classical language students to understand better the culture of the people who speak or spoke the language. Reading skills are reinforced and developed in a variety of ways, a few of which are obvious in 1. the amount of research (with the vocabulary building, comprehension skills, and interpretation this implies) that must be done to produce such an environment and 2. will be motivated by experiences within the environment. Excited students will be producing their own reading materials as direct outgrowths of their experiences. Other language skills are developed in the poetry and story writing that is planned into the experiences. Listening with discernment becomes a natural and essential activity.

CONCEPT ❄

People's play, entertainment, ceremony, and ritual may involve those people in artistic processes and as such constitute a portion of their art.

To begin a train of thought . . .

participatory and communal or social experiences part of art, of culture people story telling folk art importance a culture attaches to a ceremony understanding people frequently documented Ukrainian Easter Eggs Kabuki Theatre country western jazz Mummer's Parade Mardi Gras weddings The Mass quilting bee

CONCEPT ❄

People's play, entertainment, ceremony, and ritual may involve those people in artistic processes and as such constitute a portion of their art.

DEFINING THE DIFFERENCE

Learn some of the dance steps that have been popular during a particular period. Investigate the customs of dress and interior design and perform them together in that spirit. (recreation) Working in groups, choreograph a sequence of tap steps, stomps, high kicks, and jazzy grapevine steps. Imagine a theatre or club environment and perform for the other groups. (entertainment) Analyze a known ritual (wedding ceremony, graduation, religious) and decide on appropriate movements. Imagine the environment and perform. (ritual)

A CELEBRATION

Plan a celebration--of feeling and sensing, of nature, of seasonal cycle, of people--that will involve the school as a community giving it a communal spirit and transcend everydayness. Each class may generate its own celebration ideas. Give consideration to what each person can do to build a vocabulary of joy and celebration, to build each act or happening as an explosion into the beautiful and the intense with everyone participating.

A RITUAL

Create a "beastie." List the parts of the creature with each part becoming the responsibility of a member of the class--one person for each foot, one for each leg, others the body, eyes, ears, mouth. Assemble the "beastie" as a ritual with appropriate decorum, chants, music, lighting, movements. You may want to design your ritual in a more serious vein as an outgrowth of human response or as an outcry against a contemporary situation. What is the function of ritual in our lives? What kinds of ritual do we participate in? What is the difference between routine and ritual? Do all peoples have rituals? Has every culture had rituals?

CONCEPT ❄

People's play, entertainment, ceremony, and ritual may involve those people in artistic processes and as such constitute a portion of their art.

ARTS EXPERIENCES

Notes: This function of the arts in the lives of humankind is frequently neglected as a possibility for developing aesthetic sensitivities. Student interest in their heritage can be developed through the study of ritual, celebration, and recreation. The experiences described are just openers and the "celebration" is mentioned as an alternative to the traditional annual performance.

CONCEPT ❄

People's play, entertainment, ceremony, and ritual may involve those people in artistic processes and as such constitute a portion of their art.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

In addition to the historical and philosophical relationships, celebrations of the type mentioned here can help to emphasize positive community action and good citizenship.

CONCEPT ✣

Artists develop sensitivities and disciplined skills in their search for unique and ultimate forms of expression.

To begin a train of thought . . .

do ideas for creative work always come spontaneously? work work work joyous work practice seeking the 'right' form for the 'right' idea changing, revising, searching looking again listening again adding new perceptions empathizing searching, never quite finding simplicity? honesty? realness? point of view? research message different sense sense of humor when is it finished? how is it done? that doesn't do it scratch that try it again look and see listen and hear touch and feel stretch

CONCEPT ✣

Artists develop sensitivities and disciplined skills in their search for unique and ultimate forms of expression.

As people seriously work in the arts, their total awareness is heightened; they become more sensitive to all aspects of nature, the environment, and the human condition. They search for better control of ideas and media in order that they may express themselves more individually and more aesthetically.

Students should have the experience of working with many ideas and forms, but they also need the opportunity to explore a few deeply and intimately--to search for their own unique and ultimate forms which can come to fruition only when control of instrument, materials, and process is complete.

On the last day of his life, Renoir painted 'Anemones,' and as his brushes were laid aside, he spoke his final words: "I think I am beginning to know something about it."

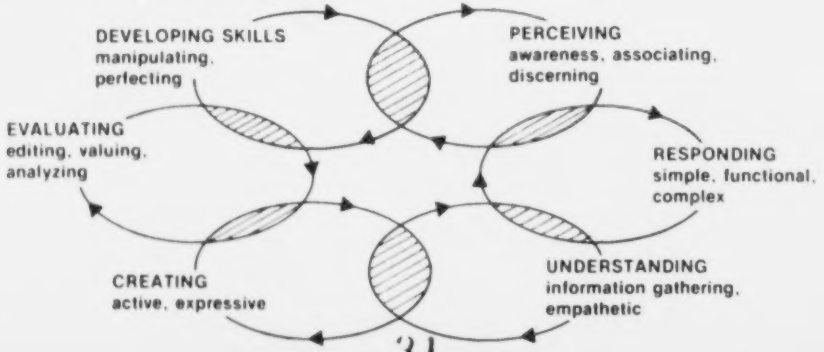
Renoir, My Father
Jean Renoir

CONCEPT ✣

Artists develop sensitivities and disciplined skills in their search for unique and ultimate forms of expression.

ARTS EXPERIENCES

Notes: Every arts experience and every complementary experience in each of the arts should be designed to establish working and learning modes that encompass the six interrelated actions of the Arts Process.



CONCEPT ❄

Artists work in ways that appeal directly and primarily to the senses and emotions.

To begin a train of thought . . .

what makes the biggest impression--what I saw, what I heard, what I felt . . . .? what excites imagery and new ideas--sounds, images, patterns . . . .? what grabs and holds your attention? the potter chooses to work with clay because of the tactile qualities of clay moving is "where it is" for the dancer fun, enjoyment, and satisfaction in exploring the possibilities of the selected medium--moving, hearing, seeing, feeling it's not what the ear hears but what the head, the whole responding artist hears sensory channels are primary ways of knowing ". . . every perceptual image consists of more than the sum of its parts . . .", Robert McKim, Experiences in Visual Thinking.

CONCEPT ✣

Artists develop sensitivities and disciplined skills in their search for unique and ultimate forms of expression.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

Because the Artist's Process is a mode that takes into account all AVENUES TO LEARNING--sensory, cognitive, intuitive, and psychomotor--and all FACETS OF BEING HUMAN--intellectual, social, physical, emotional, spiritual, and aesthetic--the linking of arts-derived experiences with the concepts of other content areas fashions an integrated program that focuses on the individual student as an active participant in the educational program.

CONCEPT ❄

Artists work in ways that appeal directly and primarily to the senses and emotions.

THE APPEAL WITHIN OURSELVES

Go off on a texture, color, shape hunt with peeled crayons, a selection of colored papers, and a viewing frame. If you can manage a tape recorder as well, take one along. Turn it on as you approach the area where you are going to work so that your spontaneous remarks and the sounds around you are captured. Begin exploring the area through the viewing frame noting the change in perspective and perception that is evident when the vision is narrowed or focused on specifics. Is there a feeling of quiet elegance? depression? waiting? sadness? happiness? or what? about the place? Select the colors of paper and crayons and begin gathering rubbings of things you viewed, trying wherever possible to incorporate the shape into your texture picture. Listen to the play-back of your tape. Could you rearrange, refine, and add to your words to create a poem? Do you feel as though you want to leap, spin, walk in rigid, tight steps? Is there a rhythmic pattern or a sequence of sounds in the environment or in your words that suggest a melody? Which perceptual channel had the greatest influence on your feelings? Which medium of expression appealed to you the most?

CONCEPT ❄

Artists work in ways that appeal directly and primarily to the senses and emotions.

THE APPEAL IN THE ART OF OTHERS

Select a theme or specific topic and assemble pictures, sculptures, films and photographs, music, dance, poetry, drama, and the artists who work in each art form. View the works and talk with the artist with the expressed purpose of coming to some conclusion(s) as to the appeal upon the viewer and the power of the medium or art form.

If the arts festival described above seems a bit ambitious to you, there are a number of different ways to make arrangements for artists and their works to be available. The following are only two ways:

1. Bring artists into your classrooms to interact and work with you; painting, writing poetry, weaving, playing roles and working out new roles, improvising, moving, making music, helping you to get the feel of the medium or art form.

2. Older students may work with younger children in any one of the art forms.

CONCEPT ❄

Artists work in ways that appeal directly and primarily to the senses and emotions.

ARTS EXPERIENCES

Notes: The arts experiences described above deal primarily with the identification of how the arts make their impression upon people and the appeal certain media have for individuals. Much of this appeal is intuitive and spontaneous and does not lend itself to quantitative analysis but that does not negate the need to recognize this quality, particularly as students begin to feel the need within themselves to develop skills in a specific area.

Many complementary experiences should be arranged in each of the discrete arts so that students will know what a range of media and forms they have open to them.

CONCEPT ❄

Artists work in ways that appeal directly and primarily to the senses and emotions.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

The sensory appeal of the arts provides additional channels through which students may learn. The work of a filmmaker, photographer, painter, sculptor, composer, playwright, poet, or dancer may do more to trigger concerted study of a social, political, economic, or environmental problem than many of the factually accurate texts, and, when coupled with information, comprehension is more assured.

"Nothing is more basic than the role of the body. We not only move with it, we think with it, feel with it, imagine with it."
Harold Rugg, Imagination, Harper & Row

Because of the sensory appeal, every channel for learning is kept open and students have many more avenues for "reporting" what they have learned by going beyond labels to attend the feelings evoked.

CONCEPT ❄

Artists use processes personalized by intuition, imagination, and selection. These selections are marked by rational and non-rational criteria.

To begin a train of thought . . .

where do ideas come from? why did you move that way? what made you think of that? you laugh--all I said was "gobble-de-gook" fog-gray, prowling, slithering and crawling into ears, eyes, and coat sleeves. filigreed twigs, whisper air zero dimensions lavender canvas with white shadows spontaneous feeling reacting chain of thoughts or impressions choosing and rejecting

CONCEPT ❄

Artists use processes personalized by intuition, imagination, and selection. These selections are marked by rational and non-rational criteria.

SELECTING INTUITIVELY

Prepare a list of words or phrases such as sting, gross, slippery soap, pearl, bow and arrow, balloon, wriggle, sparkle, servant, rubber-band, sneeze, etc. Having already developed a signal system (hitting a drum, saying "go," whatever), begin walking about at a comfortable pace in random directions enjoying the space, beginning to 'feel' the movement of the group. At the signal everyone stops. One of the words is called out. Allowing just a second or two for an image to pop into your head, at the signal, the group begins to move again, but this time the image is influencing your movement. Try to feel what others are doing without looking at them and make your own image-influenced movement. (If flashlights covered with colored gels and rhythm instruments are handy, there is the possibility of introducing these into the experience as imagination, intuition, and selection are practiced. Should you be inclined to use a word rhythmically as part of your response, do so.) Discuss your view of what developed, being sure to refrain from comments that focus on physical capabilities. Project a film (any colorful, image-provoking, non-verbal film) so that it covers a wall and the bottom of the picture is only a few inches off the floor. (You may need to use a lens that gives you a different focal length.) Have strips of flexible materials and reflective surfaces available as you view the film, sensitively inject the materials and yourselves into the image with appropriate movement.

A similar experience may be developed by overlaying on the wall the three primary colors from three different light sources. Respond to words, environmental sounds, percussive or melodic music, to each other, and to the silhouetted images on the wall. In either situation, to follow-up your intuitive actions with continued imaginative thinking so that you develop a highly personalized 'statement' using an art form of your own selection.

CONCEPT ❄

Artists use processes personalized by intuition, imagination, and selection. These selections are marked by rational and non-rational criteria.

ARTS EXPERIENCES

Notes: Although it is important to excite students' imaginations, the emphasis here is on helping students to recognize the legitimacy of using their imaginations and their intuitive responses as a basis for making honest selections of topics, means, and forms.

CONCEPT ❄

Artists use processes personalized by intuition, imagination, and selection. These selections are marked by rational and non-rational criteria.

WORKING TOWARD METAPHORS

Which is heavier--a boulder or the Kyrie of a Requiem? Which is stronger--Dylan Thomas' "Do Not Go Gentle Into the Dark Night" or Barbara Hepworth's "Single Form" (1961-2)? Which is lighter--Brancusi's "Bird in Space" or a feather?

Upon first reading, the questions above may seem ridiculously simple, however, these and others like them can lead students into diverse realms of the imagination and can heighten their understanding of the importance of maintaining their imaginative, intuitive, and selective powers. The questions may not be answered lightly. Much research, much internal searching for meaning, and much experimentation with ideas is needed before the question can be answered.

There is not a right answer. The new metaphor and supporting feelings and thoughts are the important conclusion to such an experience.

CONCEPT ❄

Artists use processes personalized by intuition, imagination, and selection. These selections are marked by rational and non-rational criteria.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

Any problem solving situation requires imaginative power. Whether it is the enjoyment of a story, the developmental details of a scientific experiment, or the empathetic understanding of sociological, political, and environmental problems utilizations of imagination, intuition, and selection is a working/learning style that necessitates total commitment of the student to the problem at hand.

CONCEPT ✻

All people need to express and communicate what they feel, understand, and value.

To begin a train of thought . . .

at sometime almost every day we find ourselves trying to explain something or some feeling to someone else sometimes we are successful sometimes only partially so help me to understand how does it feel? can I feel it too? why are you telling me? did cave people communicate feelings and ideas? how do we know? show me what's important to you I hear what you are saying but I see something different the Mass is an outgrowth and expression of faith Styx Prometheus Hercules Thor Anansi and his sons hunters' dance morality plays court jester Spring Equinox women, men, young and old

CONCEPT ✻

All people need to express and communicate what they feel, understand, and value.

OUT OF PAST EXPERIENCES

Recall a significant experience, your inner feelings, and outward behaviors at the time. Recall the ways you moved (or wanted to move), the sounds you heard, what you saw or tasted or felt. Match your recollections with a sound that you make with your voice, a part of your body, or with something in the environment. Couple the sound with a sequence of appropriate movements. Change the sound (in tempo, pitch, duration, etc.) and your movements as your recalled incident dictates.

FROM NEW EXPERIENCES

With a camera or through gesture drawings, record the movements of a group of people at work or play, or the activities in a certain place (town meeting, street corner, sports arena). Record the sounds of the event. Transform the recorded images into a sequence of simple, perhaps even stylized, movements accompanied by the edited tapes or transform the recorded sounds to instrumentalized sequences. Try several dances that are clearly related to work, social, or political activities; i.e., Paw Paw Patch, Gustav Skol, or Mayim. Compare the student dance with the folk dance for their spirit and intent. Some students may want to create a collage or a multi image and sound environment to represent their perceptions.

CONCEPT ✻

All people need to express and communicate what they feel, understand, and value.

FROM THE IMAGINATION

Contrive a situation; i.e. Simon Says--Be a chick in an egg. Try to break out. The shell is very hard. Break out and look around. Find another chick and communicate your feelings now that you are out of the shell. Go looking for food together. Find a worm and share it. You are very tired, so go to sleep. (If you have not seen a chick hatching from the egg, you will want to have that perceptual experience first.)

THEN--compose a simple row of seven or more pitches. Play it on a number of different instruments. Alter its tempo, rhythm, sequences to correspond to feelings and events in the experience. Capture the mood and spirit and release it in sound and movement, transforming the experience into an artistic expression. OR reflect on your feelings at any given time during the situation and represent it in a painting, sculpture, cartoon, in a poem, in a project image . . .

CONCEPT ✻

All people need to express and communicate what they feel, understand, and value.

ARTS EXPERIENCES

Notes: You have probably already noted that the arts experiences described above are all concerned with the origin of ideas and feelings, giving some notion of what lead people to the need for expression. There are other facets to this concept--1. ways in which people do express and communicate and 2. the ways people feel (happy, sad, angry, compassionate, etc.)

CONCEPT ✻

All people need to express and communicate what they feel, understand, and value.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

Students become more atuned to the human experience and recognize the necessity for interpreting information in light of differing feelings, understandings, and values. The history of humankind is enhanced with the realness of the people who live it. Current social, political, and economic problems may be introduced through experiences such as those described above. The "recalled incident" could easily be one having direct relationship to intergroup concepts. Observing with a camera or drawing tool in hand causes the viewer to see with greater discernment. Language skills are developed as students are given opportunities to express their ideas and feelings in detail.

CONCEPT ✻

It is the nature of the individual artist to transcend emergent styles and conventions in the arts.

To begin a train of thought . . .

it is impossible to do any particular thing the same way twice anyhow, so why try? there are a lot of legitimate ways of doing each person has the right and obligation to find different, new, or suitable ways to express and communicate personal insights how do we violate the stereotypes? what causes a stereotypic response? Beethoven, Wagner, Bruckner op pop concrete conceptual Franz Kline cantilevered

CONCEPT ✻

It is the nature of the individual artist to transcend emergent styles and conventions in the arts.

RESEARCHING INSIDE

Sit quietly and close your eyes. Concentrate your attention on a spot in the middle of your forehead, the top of your head, or right in the middle and back of your head, whichever is easier. Listen to the sounds within you; visualize a feeling or object that goes with the sounds. Now listen for other sounds that are nearby; put those sounds with your first group; keep that image in mind; change the image if necessary. Now listen for sounds farther away; DON'T LOSE THE OTHER SOUNDS; put them all together; again change your image if necessary. (At this point you may want to inject some programmed sounds.) Think of what you have heared and seen. Concentrate. Do any words come to mind? When you feel that you are ready, transfer the sounds and mind's-eye image into a painting, ceramic sculpture, a poem, a film, a composition, a dance or a drama, or combinations of any of these. Don't rush, you may find that you have to go back to the beginning several times before you are ready. Note the differences among the expressions around you. Are any of them like any you ever saw or heard or felt before? How are they similar? Is there a recurrent theme, color, type of sound, dynamic structure? What does this experience tell you about artists?

CONCEPT ✻

It is the nature of the individual artist to transcend emergent styles and conventions in the arts.

RESEARCHING OUTSIDE

Make a collection--photgraphically, through sketching, or rubbings--of today's stereotypic symbols. Look all around you. Are all stereotypes bad, wrong? Are they ever useful? Are there stereotypes in sound? in dance? in poetry? in drama? What are some of the stereotypes in these other art forms? Search out some examples. What is the difference between an artistic style and a convention? A convention and a stereotype? Why would the following make a two-column headline as a UPI release, "Arnold Schoenberg: Vienna to Recognize Genius, Shun Music"? A multi-image-sound program of 20th Century art, dance, drama, film, music, and poetry. Are there any 20th Century conventions?

CONCEPT ❇

It is the nature of the individual artist to transcend emergent styles and conventions in the arts.

ARTS EXPERIENCES

Notes: There are, of course, thousands of exemplar works of various conventions and styles. The amount of time and the depth of study will depend upon students' needs and interests. Very young children as well as older students enjoy seeing and hearing the work of artists and can begin developing this concept through such activities. Older students will want to discover more about what was happening at the time--artistically, socially, politically. In either case, IT IS NOT NECESSARY TO STUDY THE WORKS AND ARTISTS CHRONOLOGICALLY.

CONCEPT ✳

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

To begin a train of thought . . .

what gives something form? how are they put together? organic? geometric? simultaneous? linear? central and peripheral? by theme and variations? patterns and sequences are all around us in daily experience why are certain forms selected out of the many that are available? pentatonic symphonic canon dynamics value hue and intensity direction and flow human-sized superhuman-sized major and minor chords open, soaring folding in, pressing down, confining static linear spinning percussive glaring high contrast

CONCEPT ✻

It is the nature of the individual artist to transcend emergent styles and conventions in the arts.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

The implications for understanding better the cultures--sociologically, politically, and philosophically--are numerous. As students study the 'statements' of artists they are brought into direct contact with the feelings and ideas of the people; i.e., when they delve into the motivations that led Picasso into painting "Guernica" they are confronted with the realness of autocratic administrative policies and their effect upon people, particularly in Spain in the latter half of the 1930s. As students become more aware of the human prerogative of shunning cliches, their research and problem solving skills take on different dimensions. Consumerism, too, is seen in a new light as the stereotypes in advertising and marketing are understood.

CONCEPT ✳

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

FORMING AND ORGANIZING
One

Go on a reflected image hunt--reflections in water, mirrors, plate glass windows, concave, convex, and rippled surfaces. (You will probably find a number of reflective surfaces right in or around the school.) Move objects or yourself into view, observing the affect of different surfaces upon the image, especially those that produce changes in the emotional character of the image or give animation to objects. Try a similar procedure with sounds. Compose a five or six note melody; change the key, the tempo, the rhythmic phrasing, the octave in which it is played or sung. Listen as it is played on different instruments. Try the procedure with a simple dance sequence--a segment of a folk dance, possibly, or one you have created. Discuss the changes in tone, texture, mood, and any others that may have occurred in the images, the sounds, and the movement. Select the three (image, sound, movement) versions that work together to produce the affect you desire.

CONCEPT ✳

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

FORMING AND ORGANIZING
Two

Choreograph a sequence of movements that are organized in A B A form. (example: [A] lying down/getting up [B] RESTING/moving around [A] getting up/lying down). Discuss the idea of the form. Build a pentatonic melody on resonator bells. Add a contrasting section. Repeat the first section following the contrasting section. Note how this musical form is similar to the dance form. Now change the musical form by adding an introduction, interlude, and/or coda to the composition. Add two or more contrasting sections to create a rondo form (A B A C A D A). Create a theme and variation by changing the first theme in any number of ways (playing it backwards--retrograde, changing the meter, changing the melody instrument, and/or playing the melody in imitation as a canon.) Did changing the organization change the mood or spirit of your idea?

CONCEPT ✷

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

FORMING AND ORGANIZING
Three

Select a set of five or more photographs or drawings that describe an object in some depth--from different points of view, from different distances, under different lights, in different contexts, etc. Arrange them in a series that presents a story, a mood, or a progression. Develop your idea fully on film with actual shooting by drawing directly on the film and with a video camera. View your products with a critical eye for pattern, form, and organization; or which medium was most suitable; or other media that could have been used. Try incorporating sounds--poetry, instrumental or vocal, environmental--being especially aware of any changes that may occur in your meaning or idea with such additions. Try projecting other still and moving images, lighting effects, and external movement, being careful to maintain your original idea--unless, that is, you feel it should be changed.

CONCEPT ✷

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

ARTS EXPERIENCES

Notes: There are, of course, numerous experiences that will develop this concept in each of the discrete arts as well as those that would be called arts experiences.

The analysis of the work of other artists, observing and interacting with artists as their work takes form are both extremely helpful to the development of this concept.

CONCEPT ✳

Artists have many ways by which they organize, pattern or form their work, using many elements; i.e., light, sound, motion, space, time and texture.

RELATIONSHIP TO OTHER LEARNING EXPERIENCES

Working toward an understanding of pattern, form, and organization will enhance the comprehension of mathematical patterns and relationships (such as sets, systems in other bases, series as in 2, 4, 6; 4, 8, 12;--16, 24) come to mind immediately. The connection with environmental education is obvious. There is pattern, form, and organization in the natural world that is observed by the artist with discernment and it is the artists among us that are making some of the strongest statements about the disruptive problems human-kind is making for itself. Every language has pattern, form, and organization that is emphasized as students' ears and eyes become more discerning. Young children's work within experiences dealing with this concept helps them to recognize the frequently unnoticed differences in the forms of letters and words (i.e. 'd' or 'b,' form or from, when or where). Experiences in organizing ideas into a sequence have impact from students' abilities to tell or write simple stories or information to the organization of research papers. Such experiences also provide students with another way of learning and evaluating most any content area.

CONCEPTS THROUGH PROCESS

Arts Curriculum Guidelines
Bureau of Curriculum and Instruction
Pennsylvania Department of Education 1974; augmented & reprinted 1987

ART EXPERIENCES

People have the potential to be perceptive, sensitive, expressive and creative individuals. A quality art education program will provide experiences that develop these human attributes.

The general objective of the art education program is to develop perception, understanding, response, skill, creation and evaluation capabilities to the fullest in each individual. To do this, educators need to:

a. Heighten their students' perceptual powers by providing planned experiences that involve them in discerning subtle differences and similarities.
b. Elicit the response of their students; allow them to be curious, to investigate, experiment and to arrive at conclusions as to exactly what their internal responses are in any given situation.
c. Involve their students in the creation of artistic expressions. Only through the actual manipulation of the combination of media and ideas can true understanding of art and the creative process be achieved.
d. Develop skills through involvement in the total art process, the use of tools, media and techniques.
e. Develop understanding by involvement in personal perceptual and creative experiences, and the open reception of art expressions of others, both of the past and present.
f. Help the students build an extensive internal repository of art experiences on which to base their evaluations. Sensitive aesthetic judgments are made through the comprehensive total of accumulated learnings. (A student and teacher maintained journal and portfolio are extremely important here.)

The art experiences presented are only a few suggestions offered to stimulate the teacher's imagination in the development of their students' aesthetic growth through art. These experiences should be adapted to the maturity level of the students, particularly in the extent of motivation and research.

BEST COPY AVAILABLE

EXPLORING THE VISUAL EXPRESSION OF IDEAS AND VALUES.

2.1 Discuss the development of understandings, ideas and values: Name some understandings, ideas or values we have in common. How or why did we arrive at a common value? Can individuals have separate ones? etc. What are some of the external influencing causal factors: parents-home; teachers-school; peers-leisure time; political leaders-government; religious leaders-structure of religion; environmental, economic, cultural and social factors, etc.? What are some of the internal influencing factors: the selectivity of the individual due to personality, exposure, practicality, pressure, etc?

2.2 Observe how artists express their understandings, ideas and values through art. For example, the artists express social or political philosophy through their art: Daumier's cartoons, Goya's painting, "The Third of May, 1808, in Madrid," Picasso's "Guernica," etc. Research other values such as religion. Research artists' lives gaining insights to their personalities, temperments, interests and values, noting the influence these have had upon their work.

2.3 Study your own social, political, personal interests and values and then do a magazine montage or a varied materials collage expressing some aspect of their values or a social statement; work on a "statement" mural or murals with some of your classmates.

2.4 Some artists work in a manner that is primarily expressive of a particular phase of the human condition. Study the works of a number of different artists and decide whether the work is:

Intellectual
- Geometric Structure
- Pointillism
- Mechanical Perspective
- Representational

Emotional
- Expressionism
- Abstract Expressionism
- Surrealism

Social
- Moral Statements
- Cartoons; political and social
- Communications

Spiritual
- Religious Representation
- Iconography

Physical
- Some forms of Abstract Expressionism
- Self Portraits

Keep a journal of your deliberations. Come back to it occasionally. Have you changed your mind about any? Have you seen something new or something you didn't see or understand before?

EXPLORING THE VISUAL EXPRESSION OF FEELINGS OR EMOTIONS.

1.1 List some adjectives that refer to the emotions: happy, sad, angry, surprised, bored, etc. (You may expound on personality types: weak, strong, courageous, etc.) Discuss the methods people use to express their feelings: face, body, verbal.

Demonstrate these feelings; say an emotion word and respond with your interpretation of that emotion. Do others understand or relate to your expressions? "Are you communicating?"

Show that people express their feelings in their paintings, drawings, sculptures and collages, etc. by studying exemplar 'mood-expressive' art work. It would be better, at first, to keep the subject matter constant. For example, portraits... various media:

"The Cry," by Munch
"The Green Line," by Matisse
"Woman Weeping," by Picasso
"The Jester," by Judith Leyster
"The Prophet," by Nolde
"Head, Wood," by Schmidt-Rottluff

Other subject matter reflects the artist's feelings also; for example, landscapes. It is important to understand that art does not have to be naturalistic to express emotions; abstraction and non-objective work can be very expressive of feelings also.

1.2 Experience your feelings through an art medium; for example, painting:

a. Listen to a mood through music, a story, a poem, an incident. Observe the variety of ways your fellow students found to express the mood.
b. Choose an emotion card to be expressed in a painting. The cards should contain a variety of emotions. Compare your expressions.
c. Analyze how you expressed emotion through the use of shapes, color, textures, brush stroke, etc.

UNDERSTANDING THE SIMILARITIES OF ART WITHIN A CULTURE.

3.1 Through a comparative study of the art of various cultures, develop the idea of uniqueness in the form of the artistic expression within a culture. Some examples for comparison:

Egyptian art of the Dynasties
Byzantium
Gothic
Renaissance in Italy
African
Oriental

Explore possible reasons for the means and form developed: the historical time period, the political, social, religious, environmental, technological and geographical implications; the values, understandings and emotional tenor of the culture. Discuss religious iconography and the restrictions of governmental control of the art form.

3.2 Create an environment in a classroom, backstage or any available area. Choose a culture or a country being studied in social science. Research it.

a. Create visuals...slides, overhead transparencies, murals, sculptures, masks, headgear, textiles, representations of people, animals and plant life.
b. Gather or develop appropriate sounds: music, tapes of bird or animal sounds, chants, voices, etc.
c. Prepare foods of the area, relating diet to the human condition.
d. Experiment with dances, rituals, drama using headgear, masks and costumes. Try lighting effects and multiple projection.
e. Invite a resource person to bring first hand information.

3.3 Create an imaginary culture within the class. You will want to:

a. Describe the geographic area: topography, climate, resources, etc.
b. Form a government.
c. Design a flag or symbol.
d. Develop social standards, values, technology, educational system, etc.
e. Physically create this environment in the classroom.
f. Create artifacts that reflect your imaginary culture. (A pre-technology culture would probably use handbuilding pottery techniques, simple looms, dyes developed from plants, etc.)

UNDERSTANDING THE UNIQUENESS OF INDIVIDUALS WITHIN A CULTURE.

People within a culture are still individuals; each is the product of his total personal experiences which are uniquely his own. The extent to which a person can openly express this individuality in his art depends upon the rigidity of his cultural group.

4.1 Analyze the results when everyone responds to the same experience and uses the same medium for the individuality of statement; the "thumb-print" of the artist.

4.2 Uniqueness of expression within a culture can be shown through a comparison of art done by various individuals within a culture. For example:

Germany
Durer, 1471-1528
Holbein, the younger, 1498-1543

Florence
Botticelli, 1444-1510
Leonardo, 1452-1519
Michelangelo, 1475-1564
Ghirlandaio, 1449-1494

How do you identify the work of individual artists?

4.3 Demonstrate how a rigid cultural form of expression can stifle the individuality of the artist. For example, the Egyptian Dynasties' standards or rules of representation, Byzantian stylizing of religious subjects. You will probably discern that even so, artists still managed to express their individuality. What influence do philosophy, attitudes and values of the general culture have upon the artists?

4.4 As artists build experience upon experience they change their means of expression, but their "thumb-prints" remain. Follow the lifetime progression of a particular artist's works: Manet, Gauguin, Picasso, etc. A point of interest to you would be to note your own developmental changes of expression through the physical and mental process of maturing, your exposure to art and your practice in producing art.

4.5 Investigate the individuality of "folk artists" through interviews with local quiltmakers, fiddlers, wood carvers, stitchers and weavers. You may want to video-tape these interviews, record them photographically, prepare a publication.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING THE AFFECTS OF LIGHT.

5.1 Experiment with strong contrasts by manipulating a light source (flashlight, spot, projector, etc.) on an object or still life arrangement. Note the modeling affects, the color intensities and the contrasts. Incorporate your observations into your paintings, drawings, etchings, montages, collages, stitchery, etc.

To emphasize the use of chiaroscuro, study reproductions of the work of Caravaggio and Rembrandt. Many other artists have used the dramatic affect of strong contrast: Klee, DeChirico, Picasso, etc. How do Expressionists and Abstract Expressionists achieve this affect?

5.2 Do outdoor observation drawings or paintings in strong sunlight at different times of the day. Notice the contrasts and shadows; what affect does distance have on the play of light on textures? Emphasize values.

5.3 Make a shadow box. Cut "shutters" into the box at various points. Set up a plant or still-life inside. Cast a bright light on the object, creating contrasts and shadows. Note the differences of shape, depth perception, textural quality as you use the various shutters by making quick sketches. Use your "studies" as triggers for paintings, drawings, collages, etc.

5.4 Set up a semi-transparent flat or hang a sheet as a screen. Ask a classmate or model to pose or slowly move behind the sheet in front of a light. OR Obtain pieces of tubular, stretchy material in which a person may be completely covered and may move. Project a bright light on the swathed person and make a number of gesture drawings indicating the light and dark planes.

5.5 Experiment with portrait drawing, painting, sculpture or collage using a strong light on the model to create sharp contrasts to emphasize facial bone structure.

Create sculptures: clay, wood, plaster, paper, etc. During the process and after completion, cast a light on the sculptures changing the direction to emphasize form. (This works especially well with mobiles where shadow and movement is also involved.)

6.1 Heighten your understanding of color as an aspect of light: Value...the lightening and darkening of a hue. Experiment with color mixing by adding white and black to make various tints and shades for your painting. Do a monochromatic painting that incorporates your understanding of color value. Pencil drawing, pen and ink drawing and etching are also good procedures to use to experiment with value. Notice how the use of value can model objects and give the illusion of depth.

Intensity...the comparative brightness of a color. Intensity can define light areas and create the illusion of depth. Try using some high intensity colors in painting or poster design.

Warm and cool colors...colors induce a physical and emotional response of warm and cool. Warm colors suggest more lighted areas; with cool color, shadows are achieved. Demonstrate that warm and cool colors can be used to make the lights and darks of a painting. Study some exemplar works, especially that of the Expressionists. Experiment with color in this dimension by expressively painting reactions to words such as: "happy," "sad," "cool," "warm," "quiet," "wild." Try illustrating movements, music or situations by selecting colors for their emotional content without regard for natural color.

6.2 Experiment with primary colors. Create a painting by using only the primary colors to produce the secondary colors and brown.

6.3 Become more sensitive to color in nature. During an outdoor "seeing" or painting class, count the variations of a single hue; add this kind of variety to painting by mixing colors. Counteract stereotyped color usage by demonstrating the variety of color in nature. For example, show slides of sunrises and sunsets in glorious colors to neutralize the ever constant "blue" skies.

Refer to "technical aspects of color" card for further suggestions.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING TECHNICAL ASPECTS OF COLOR AND ITS AFFECTS.

7.1 Colors affect others colors:
Close proximity of one color to another can effect a change in the way the color is perceived. Shades or intensities may change or vibrations may occur along adjoining edges of certain colors. Try placing a square of one color on fields of other colors; for example, place a gray square on a field of white paper and another square of the same gray on a field of black... notice the apparent visual change in value. Try other colors on fields of different colors. Demonstrate that the eye will mix colors in close proximity; study examples of Seurat's pointillistic paintings.

Experiment with using just one hue maintaining its value, intensity and finding other ways of causing the eye to respond to the hue--spacing of the strokes, concentrating the hue in certain areas, dry brush as opposed to wash.

Explore color mixing:
Cover flashlights or projector lamps with colored gels or cellophane; cast the lights on a screen overlapping edges and whole areas.
Work with tissue overlays.

Note what happens when you project the primary colors on a screen or wall (all focused on the same spot) and then introduce yourself or objects within the light beam.

7.2 Color from light:
Experiment with prisms in sunlight or in front of a projector lamp. (Bottles, glasses of water, transparent oil, and cut glass may also be used.) Make designs in color. Try experiments with kaleidoscopes. Refer to contemporary artists who work with "light shows." Prepare your own light, sound and movement show. Use florescent paints, papers, crayons, crepe paper or yarns in pictures, totem poles, mobiles, etc. Cast a black light on the colors and observe the affects.

Seek the aid of the science teacher for more experiments with color, for example, the reason for "after-image," or complementary color image.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING SPACE RELATIONSHIPS AND THE FEELINGS THEY AROUSE.

Experiment with the "feeling" of self in space.

8.1 Talk about feelings you have in different kinds of spaces. How does your feeling in open space differ from your feeling in closed-in space? How is the feeling of personal size relative to the space around you? Enclose yourself in a large cardboard box or in a sack. What kinds of movements can be made? Observe things that move in space: birds, leaves, branches, cobwebs, acrobats, etc. Show how you would move and feel if you were one of these objects. Do an expressive painting of the "self in space." Demonstrate that being in space is different from looking into space; the arrangement of shapes will be greatly affected. For example, how does it feel to be in a forest? How do the trees look? What about size, color, texture? Paint as a participant, not as a spectator.

8.2 Collect boxes of various sizes and build a large structure in space... one that you can move around and through. Paint the sculpture with big bold designs and bright colors OR set up spot lights at various places OR change its emotional impact through projected color, textures, moving light. Find appropriate sounds for your sculptural environment. Ask your classmates to move in and around your sculpture. Ask how they felt. Compare their responses to your own and the one you were working for.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING SPACE RELATIONSHIPS AND THE FEELINGS THEY AROUSE.

Artists often work within a limited or restricted space. Flat and relief art is done within a pre-determined space, i.e., the size of the paper, canvas, board, wall, fabric, etc. Each mark or shape placed within this space affects and is affected by each new addition.

9.1 Experiment with the arrangement of shapes within a given space. Choose a shape: circle, triangle, square, etc. Cut a quantity of this shape in a variety of different sizes, colors, textures, solid colors, etc. Arrange these cuttings (both positive and negative) over the background paper (space) in several different compositions, noting various possibilities: building patterns, overlapping, shapes within shapes, etc. Finally paste the most pleasing arrangement. (This procedure can be done in relief also, thus extending the space up from the length and width restrictions of the surface.)

9.2 Do paintings or drawings emphasizing the use of <u>all</u> the surface space from top to bottom and from side to side. Remember, "empty" space becomes important as a shape.

9.3 Make small frames of heavy paper; focus the frame on a still life, an object, or an outdoor scene, then look at parts, textures, patterns, etc. Change positions to "see" the arrangement in different ways.

9.4 Start out with a mass of stone, wax, wood, plaster, cast stone, etc., producing the shape by taking away solids. Create space around and through the form.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING SPACE RELATIONSHIPS AND THE FEELINGS THEY AROUSE.

Artists work with real and simulated depth in space.

10.1 The evidence of depth in a three-dimensional sculpture or in relief art is obvious, but you will become more aware of it by seeing, touching, and making sculptures.
- Make sculptures by expanding paper: bend, curl, pleat, cut, twist, fold, slash, clip paper to make it stand in space. (You could transfer this procedure to sheet metal.)
- Build a sculpture or make a relief by forming modules and organizing them into structures and designs.
- Make "fold-outs"--pictures that stand up and project out. Stress near, middle, and far away areas.
- Notice and discuss space and object relationships: size, color, value, texture, etc. (An alternative project: diorama.)
- Create mobiles. Discuss the movement of mobiles in space, the balance, line and shape. Study Alexander Calder's work. Make mobiles from a variety of materials: wire, reed, wood, plastic, cardboard, metal, etc.

10.2 The illusion of depth on a flat surface is more difficult. Try some of the following suggestions to demonstrate "illusionary" techniques. Experiment with:
- The depth affects of marks having qualities of thin, thick, dark, light, etc.
- Color and its affect on depth: value, intensity, warm and cool (refer to experiences under "color").
- Sizes of objects in space: near, middle ground and far away.
- Placement of shapes within the space of the paper, canvas, etc. Objects in the foreground may be placed low on picture area; objects farther away may be placed higher.
- Overlapping objects usually indicate depth.
- Visual perspective through observation drawing or painting on site.
- Mechanical perspective as a tool of the artist to create depth.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING MOVEMENT AND DIRECTIONAL FLOW AS AN ARRANGING FACTOR.

Colors, lines, shapes, and positions direct movement. Sometimes the movement is static, angular, or repetitive, other times it flows smoothly, curving into and through the work. Sometimes the artist uses obvious methods to direct the eye into his painting, drawing, etc., such as rolling hills, roads, fences, wires, etc. Even in non-objective work, lines and shapes direct movement.

11.1 Look critically at your own work and the work of others to observe the quality of movement. Look for directional movement in the environment. Notice the lines and shapes of architecture: pillars, gables, and church spires reaching upward; the static patterns of windows on apartment buildings, offices, and motels; the angular lines of multiple structures; the perspective of shopping centers, etc. Look at telephone and electric wires, railroad tracks, rolling hills and mountains. (Refer to movement activities under "space.") Intentionally work with the idea of movement in a project such as landscape painting or drawing, in sculpture or poster design. Be sure to include some examples of "OP" art in the motivation.

11.2 Show how artists throughout time have been aware of movement and have caused feelings of movement within the viewer.

e.g. Cave drawings of Lascaux, Eskimo prints and sculpture Oriental paintings of nature such as the wave.

This may be accomplished through the projection of multiple images in rapid succession, all of which have strong directional flow. Try your hand at large, free drawings on the walls of an improvised cave.

11.3 Mimic the movements of an animal, a runner, a clock pendulum, a corkscrew in slow motion. Transfer their motions onto mural paper placed on the floor or wall.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING MOVEMENT AND DIRECTIONAL FLOW AS AN ARRANGING FACTOR.

Qualities of light can influence a feeling or expression of movement in art. Bright colors appear to advance and vibrate when placed near or next to dull colors or colors that are complimentary.

Distorted shapes and shadows made by light reflections or interruptions are qualities that can be used to express movement.

12.1 Try color juxtapositions to illustrate a feeling of movement. Use mirrors to experiment with reflections. Sheets of polished metal work well for this--also metal or foil coated plastic.

12.2 Shadow patterns are interesting to work with. A small flashlight bulb is effective in a darkened room. Encourage the students to invent their own ways of using shadow and reflections to show movement.

12.3 If you have an 8 or 16 mm motion picture camera, you may want to record the motion patterns of lights on film. This may also be done with time exposure of film.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING SHAPE AS THE CONTENT OF A WORK OF ART--THE FORM
IT TAKES AS DEPENDENT UPON THE INTENT OF THE ARTIST.

Shapes as subject matter:

13.1 Natural--Look closely at nature in general and at objects specifically. Study the art of others. Draw, paint, cut, stitch or sculpt shapes of objects as they appear in nature; arrange the shapes in a manner that is consistent with a naturalistic expression.

13.2 Abstract--"The abstractionist takes from the natural forms that which is essential to his expression and arranges these shapes to suit his intent.
Focus on part of an object or still life. Frame out other areas... enlarge, distort or exaggerate the shapes.
Change an object; cut, slice, peel or otherwise transform a cabbage, lemon, etc. Look at the new shape, the lines, texture, color. Enlarge or otherwise stress important or interesting aspects. Overlap translucent slices; create a design.
Do contour drawing; draw shapes while closely observing the object, looking at the paper only to relocate the drawing tool.
Experiment with the gesture drawing of figures using pencil or brush. Have the model change poses slowly; superimpose figure over figure, creating movement. Refer to Duchamp's "Nude."
Create a multiple image by doing a large ink wash of the shape of a model: brush or pen contour line drawing. (Look at reflective images in water or windows.)

13.3 Non-objective--Shapes can exist as just shapes in their own right. Work with cut paper shapes, arranging them into harmonious expressions by relating shapes to each other and to the space within which they are composed. Work with structural shapes in a non-objective sculpture using wood, paper or clay.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING SHAPE AS THE CONTENT OF A WORK OF ART--THE FORM
IT TAKES AS DEPENDENT UPON THE INTENT OF THE ARTIST.

14.1 Shape for emotional affects. Experiment with exaggeration, distortion, abstraction, or unusual symbolic object relationships as in Surrealism. (Refer to Dali) or the expressiveness of Rouault. Look at forms through an empty glass jar, then partially fill the jar with water and note the affects. Observe yourself in a convex and a concave reflective object. Relate your impressions to art work. Refer to artists such as Picasso, Modigliani, De-Kooning, El Greco. Observe how these artists create emotional affects by simple or extensive change in form.

14.2 Shape from line. Lines can define edges of objects or stand in space as structure.

Look for variations of lines in the environment. Create a variety of lines with different tools or materials. Lines can be thick, thin, strong, weak, wavy, straight, jagged, faltering, curving, etc.

Do contour drawing with a continuous line, only looking at the paper occasionally to relocate the drawing tool.

Study the ways different artists used line:
Graphic expersaion: Van Gogh, Cezanne, Mondrian.
Texture and pattern: Picasso, Matisse.
Possessing character; Oriental ink drawings.
Structure; Moore, Lipschitz
Functional; Wright, Eames.

14.3 Some additional shape projects:

Create shapes in drawing or painting without using lines to define the edges.

Cut still life shapes from newspaper print with the type going in a variety of directions to emphasize the lack of an exterior edge line. Assemble these shapes with other materials into an arrangement for a collage. (Experiment with a variety of types... large, small, light, heavy. You will discover that you can achieve a modeled affect by overlapping closer type on shadowed edges.

Create shapes by drawing the spaces around objects rather than the objects themselves. This will emphasize that background space is important to the total affect of the picture.

Draw, paint, or cut unfamiliar shapes, such as the interior workings of a clock or motor, arranging them in a design. (Variation: create an unique machine.)

Pop a kernel of corn in a bit of oil on a spoon over a candle. Study the kernel under magnification. Quickly draw its baroque shape. Eat it--pop another, study it, draw it, eat it.

EXPLORING PHENOMENA WITH WHICH ARTISTS WORK.
DISCOVERING THAT TEXTURE HAS BOTH TACTILE AND VISUAL APPEAL.

15.1 Feel the texture of each thing around you and become aware of how it makes you feel inside. Prepare a texture table or a surprise texture box or a texture bag. Hold the objects in your hands, press textures against your cheek, on the end of your nose, on the inner arm or wrist. Record expressions and words. Fold or section a large sheet of paper into eight parts; select a different textured object to represent in each section. Emphasize the visual qualities of texture, and how this quality can be graphically recorded. Look for texture in art works, note how artist achieved it (them) and its relationship to the work. Take a field trip; observe and feel texture in the environment. Feel the bark of the trees, thistles, pine cones, macadam, manhole covers, etc. Draw or do rubbings of the textures; collect textures from nature for a collage. Ask a friend to guide you while you are blindfolded around the room or on school grounds. Express your inner feelings about what you felt through any one or several of the following techniques:

1. Repousse'
2. Ceramic sculpture, pottery
3. Plaster sand casting
4. Collage
5. Simulated texture in flat work: drawing, painting.
6. Stitchery, weaving, macrame
7. Relief sculpture
8. Block printing

15.2 Create a texture...change the smooth surface of a square into a different texture. Note the number of different ways this was accomplished: tearing, punching, folding, crumpling, clipping, etc. Make a full texture montage by creating texture shapes in paper.

UNDERSTANDING THE IMPORTANCE OF UNITING IDEA WITH MATERIAL AND TECHNIQUE AND HOW SUCH SELECTIONS ARE MADE.

As you explore the variety of materials used in art, develop an understanding of the qualities of each and methods of using each. When you experiment with a method of using a particular material, keep in mind two points:

1. You want to express a particular idea or feeling and
2. You want to learn to control the medium.

Try the same idea or feeling in another medium or use another method. Find the way and means most satisfactory to you.
Continue your explorations of the phenomena with which artists work and be DISCERNING in your observations of things and people around you.
Refer to experiences listed under light, color, space, shape, movement, texture.

The following are some of the means of visual expression you will want to explore:

Architecture
Calligraphy
Ceramics
Drawings
Jewelry
Paintings
Photographs and Films
Prints
Puppets
Sculpture
Textiles

The following are some of the ways of visual expression you will want to explore:

applique
batik
carving
casting
cut paper
glazing
mixed media
montage
painting-wash, impaste, glaze,
pinch, coil, slab and wheel building with clay
drawing-contour, gesture and sketching
enameling
etching
printmaking--stamp, relief, etch, silk screen, lithography, rubbings, stencil making, stitchery, weaving

The following are some of the materials and tools of visual expression you will want to investigate:

paper and paper products
paint--transparent, opaque, dyes
wood
stone
metal
clay
fabrics
yarns
charcoal
pencils
brushes
pens
cutting and incising tools
plaster
reed
papier mache'
wax
chisels, gauges
torches
kilns

UNDERSTANDING THE IMPORTANCE OF UNITING IDEA WITH MATERIAL AND TECHNIQUE--------CALLIGRAPHY (beautiful writing)

17.1 Make a list of commands; expressions of friendship, disgust, enjoyment; or sounds (sneezes, barks, bird calls, etc.) Say your list or make the sounds over and over until you decide on the best inflection or representative mark. Choose from paper or other suitable surface, brushes, pens, inks or paints and create a calligraphic expression. Think about the relationship of the meaning of the word(s) or representative marks to the whole surface, the boldness of stroke, the colors used, the imposition of other designs or symbols.

17.2 Study the calligraphy of oriental artists for its aesthetic meanings and decorative appeal. Using contemporary symbols and writing styles, design a doorway, a building facade, a silk screen, a wall hanging, a poster.

17.3 Using your own name develop a textile design. Prepare a stencil and print your own fabric. You may want to explore the possibilities of the batik technique. You may want to prepare relief blocks in the fashion of the oriental designers rather than using stencils or free hand application.

17.4 Choose a contemporary social or political problem and create a poster or collage incorporating calligraphic qualities, visual impact and message.

UNDERSTANDING THE IMPORTANCE OF UNITING IDEA WITH MATERIAL AND TECHNIQUE----------SCULPTURE

18.1 Investigate the expressive and decorative shapes of hollow and solid objects such as nuts, bolts, insulators, washers, and other things usually found in bins in hardware stores. Study them for their relationships to each other and to other materials such as leather, wire, yarn, beads and cord. Study them for the way they make spaces and new shapes, and their suitability to your idea. Whether these relationships develop into a form that fills a room or hangs around a wrist, study it for the aesthetic qualities of sculpture.

18.2 Explore the possibilities of developing a 'statement' about the environmental situation in your community through a three-dimensional form made from clay. It may be built entirely by hand building techniques or combine slab and coil with wheel thrown pieces or throw all pieces on the wheel and join them. Glaze or paint the form if you feel it is necessary.

18.3 Study the personality and characteristics of a friend. Explore the possibilities of combining wire, tumbled stones or clay pieces into pendant or necklace that reflects your friend OR
Develop a modeled bust of your friend from wax or clay, a chunk of styrofoam. OR Sculpt the portrait from wood or stone.

18.4 Study three dimensional forms in nature. Reduce them to solid geometric shapes which can be combined, cut or reorganized into an abstract form that reflects upon your idea of needs within the environment.

(Refer to experiences listed under "space.")

UNDERSTANDING STYLES AND CONVENTIONS IN ART

SCHOOLS OF ARTISTS, GROUPS AND SOMETIMES INDIVIDUAL ARTISTS DEVELOP WAYS OF EXPRESSING THEMSELVES IN ART THAT BECOME CONVENTIONS THROUGH ACCEPTANCE OR REPETITION. BECAUSE ARTISTS ARE ALSO INDIVIDUALS, SEARCHING FOR UNIQUENESS AND QUALITY OF EXPRESSION, STYLES AND CONVENTIONS ARE CHALLENGED.

19.1 Study and compare exemplar work of various art "conventions" and "styles" (IT IS NOT NECESSARY to study these in chronological order.)

Egyptian	Oriental
Greek	Naturalism
Roman	Post-Impressionism
Byzantium	Pointillism
Romanesque	Expressionism
Early Gothic	Cubism
Late Gothic	Surrealism
High Renaissance	Abstract Expressionism
Baroque	Pop
Classical	Hard Edge
Neo-Classic	Op
Romanticism	Minimal
African tribal art	
Gupta art of India	
Indian art	

Research the original motivation for the style or convention. i.e. religious beliefs that controlled the artists of Byzantium or African tribal artists in their images of mother and child. When and where did it develop? What was happening at the time--artistically, socially, politically? i.e. humanistic awakening that was reflected in Renaissance images of Biblical characters or the awareness on physical well-being that was reflected in Greek proportion. Who were the artists involved? What happened to the convention or style?

19.2 Explore the variety of styles in the art of fellow students. How are these similar to recognized styles? How do they break or challenge tradition?

Note:

Many of the experiences suggested on Cards 3 and 4 may be adapted to the idea of artists challenging the conventions already established.

UNDERSTANDING THAT INTUITION, IMAGINATION AND SELECTION ARE KEY INGREDIENTS OF ALL CREATIVE ENDEAVORS

To develop your spontaniety of initial response

20.1 Using just one word or a nonsense syllable, endow it visually with the qualities of feeling it originally engendered. Tapes of sounds and words may be prepared beforehand for students' reactions and responses. You may also animate words.

20.2 Develop a sequence of pictures that change through gradual or subtle differences the original intent--i.e. a tree into a rifle, a cart into a horse.

20.3 Study natural objects for qualities of other things or beings--photograph silhouetted trees, shrubs, poles, sign posts that remind you of personalities, human qualities or characteristics.

20.4 Study the work of Pavel Tchelitchew "Hide and Seek", or Escher or Dali.

20.5 Use "unnatural" or "supernatural" hues as they express imaginative qualities.

DEVELOPING AWARENESS AND UNDERSTANDING OF ART

Many people cannot appreciate or value art that deviates from easily definable subject matter and a naturalistic form of representation. Such people are very limited in their capacity to experience the beauty and joy in the world of art.

You have the opportunity and the responsibility to participate and experience a variety of art forms: to become involved with art and grow in understanding and appreciation.

21.1 Arrange an "aesthetic corner" in the classroom where displayed works of art can be rotated on a regular basis. Be sure to include a variety of art (such as paintings, sculptures, drawings, prints, jewelry, pottery, furniture, architecture, etc.) and forms of art (naturalistic, abstract, non-objective, etc.). You may want to include inspirational objects of nature. Make it possible for people to arrange and rearrange the items in the corner. The usual wall displays or reproductions are fine, but remember to change them often --keep the interest up by keeping interesting art up.

21.2 Arrange for field trips to museums, artists' and craftspersons' studios, architectural structures, etc, giving deliberate attention to ways of seeing, feeling and learning from the experience.
e.g. "Walk through" a Pollack painting:
To many a Jackson Pollack painting may be nothing but a lot of dribbles, but if a person were to pick out one hue and move physically in the directions and emphasis of that hue--changing to another and then another--the person is seeing and feeling much more of the painting.
Select examples of an artist's work and prepare multi-image visual display for the remainder of the class so that you orient the entire group to the work and times of an artist.
If an artist whose work is to be seen has shown particular concern for one of phenomena, explore that phenomen before seeing the artist's work.
Watch the artist work in his or her studio.

DEVELOPING AWARENESS AND UNDERSTANDING OF ART

22.1 Discuss art with your friends. Talk about arrangement, shapes, space, light, color, movement, depth, texture, line, rhythm, pattern, value, the artist's intent, etc.

22.2 Create art; through involvement in the process of creating comes realization and understanding of the intent, the struggles and the rewards of the artist and his art.

22.3 Make arrangements for an artist to work in the school for a period of time; perhaps an older brother or sister, a friend of the family, someone who lives in your neighborhood.

22.4 Visit with local artists (or those within a geographical area such as northwest counties) and select works for a local exhibit. Gather information and prepare the catalog of the exhibit.

UNDERSTANDING THAT ENTERTAINMENT, CEREMONY AND RITUAL ARE ART EXPERIENCES.

PEOPLE ENJOY THEIR INVOLVEMENT IN PLAY, ENTERTAINMENT, CEREMONY AND RITUAL BECAUSE IT TOUCHES EACH AT A PERSONAL LEVEL. AS PARTICIPANTS, THEY ARE INVOLVED IN FORMULATING IDEAS AND EFFECTIVE STRATEGIES, CREATING SYMBOLS OF COMMUNICATION, THE PROCESS OF PRODUCTION, AND THE PERFORMANCE. AS SPECTATORS, THEY ARE INVOLVED WITH THE SENSORY STIMULATION OF THE SIGHTS, SOUNDS, MOVEMENTS, SYMBOLIC COMMUNICATIONS AND THE EMOTIONAL IMPACT.

23.1 Create a Celebration

Explore the ceremonies and rituals of various cultures, for example: Ancient Greeks or Romans, Primitive African Tribes, American Indians, etc. Look at symbols, decorations, movements, chants, etc. Select a theme to celebrate. Some suggestions:

a. An event: circus, field trip, holiday, sport competition, etc.
b. A season: spring, summer, autumn, winter.
c. Elements: sun, snow, rain.
d. Mood or feeling: happiness, heroism, patriotism, etc.

Formulate ideas of how to celebrate the theme. Some suggestions:

a. Parade
b. Ceremony
c. Drama
d. Variety presentation

Devise strategies:

a. Writings: story, poems, chants, songs.
b. Objects or decorations needed: costumes, masks, headdresses, banners, posters, floats, murals, scenery, puppets, etc.
c. Symbolic movements, dances.
d. Appropriate sounds, music, songs, chants, instruments.

Decide on the processes of production and the division of labor--individual, committee and total group projects.

a. Writing, composing, collecting sounds, constructing instruments, etc.
b. Designing, constructing, painting, stitching, lettering, etc.
c. Development and choregraphy of movements.

Perform the event or "putting it all together." (It need not be performed for an audience.) Total involvement for all.

24.1 Create a puppet drama:
Develop plot and characters; indicate verbalizations and moods. Create puppets: sock, paperbag, paper construction, stitched and stuffed, papier mache', balsa carved, potato head, etc. Collect or create appropriate sound effects. Make stage and scenery. Practice and perform. Interesting option: make a popcorn stand from large cardboard box; pop and bag the fresh corn for giving to the audience.

24.2 Create a student drama:
Develop characters, situation, and plot; write script. Make and collect scenery, props, costumes, etc. (Learn vocabulary of stage: flats, drops, wings, props, etc.) Experiment with lighting techniques (complexity dependent on maturity of the students.) Collect or create appropriate sound effects. Practice; revise; perform.

24.3 Create a character:
Develop a character--realistic or imaginery. Write a story about this character with setting, incidents and resolution. Illustrate the story. Make into book form. Alternate project--Construct a minature 3-D cardboard stage complete with the set for one scene of a play about the character developed above. Include wings, flats, etc., with windows, doors. Make paper sculpture furniture. Use a variety of materials, wall paper, paint, cloth, etc.

24.4 Create a ritual:
Use the popcorn experience (Card 11) in a ritualistic fashion by having designating areas, timing, music, words, lighting. You may want to compare and contrast your ritual with those in which you have participated (religious, parades, social groups, etc.)

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LEARNING VOCABULARIES, TOOLS AND SYSTEMS

25.1 Artists develop vocabulary for concise recording and recovery of information. Knowledge of the artists' vocabulary contributes to easier understanding of information, and makes art dialogue more meaningful: i.e. hue, intensity, value have very definite meanings in relation to color.

Therefore, accurate and definitive vocabulary should be used whenever art is being discussed--

25.2 Tools are developed to facilitate the artists' expression. Many tools are highly specialized while others are used in many ways. Respect and care for your tools. They will serve you better. Find and use as many "tools" for drawing as possible--finger, toe, elbow, nose, stick, broom straw, brush, pen, pencil...Find and use as many materials for drawing as possible--paper, fabric, sand, frost on window, soft clay...

25.3 Techniques are methods or personal ways of doing art. Some techniques are widely accepted because of the economy of the procedure and the effectiveness of the results. Techniques are changed according to the individual and his or her needs. i.e. printmaking--plate may be of any material, the relief built of stuff or the surface incised--concept of oil and water incompatibility is important to some techniques of printmaking.

DEVELOPING SKILLS AND WORKING STYLES

AS PEOPLE SERIOUSLY WORK IN ART THEIR TOTAL AWARENESS IS HEIGHTENED; THEY BECOME MORE SENSITIVE TO ALL ASPECTS OF NATURE, ENVIRONMENT AND THE HUMAN CONDITION. THEY SEARCH FOR BETTER CONTROL OF IDEAS AND MEDIA TO EXPRESS THEMSELVES MORE INDIVIDUALLY AND MORE AESTHETICALLY.

"...I draw repeatedly until there is one drawing that is different from the rest, which does not look like an ordinary study, but more typical and with more feeling."
Vincent Van Gogh;
The Creative Process

"The painter paints as if in urgent need to discharge himself of his sensations and his visions."
Picasso;
The Creative Process

On the last day of his life, Renoir painted "Anemones," and as his brushes were laid aside, he spoke his final words: "I think I am beginning to know something about it."
Renoir My Father;
Jean Renoir

DANCE EXPERIENCES

The following dance packet is organized on the basis of large overall concepts which are significant to the understanding of the phenomenon of dance. They appear to be simple enough, but they are abstracted from years of concrete experiences and can only be appreciated fully through a similar personal accumulation of real experiences and discoveries.

Engagement in the processes of dance is the most important criterion for building, conducting, and evaluating dance experiences for students of any age. Active involvement means doing which includes watching, listening, feeling, questioning, and evaluating as well as practicing, making, and performing movement sequences or dances.

Skills need to be developed, sensitivities and perceptions refined, and concepts expanded and integrated. All are related intimately and can be viewed as alternative starting points in a cycle of growth. It is important, however, that each experience designed is supported by awareness of all three dimensions and recognizes the individuality of timing and circumstances in learning and synthesis.

The integrity of dance experiences depends on keeping the qualitative feelings of the participants in relation to the activities and ideas which may have been prompted by educational strategies. The concepts that follow provide a framework of overall areas of knowledge, process, and craft in the field of dance, but each can be approached so as to emphasize different aspects of experiencing.

CONCEPTS THROUGH PROCESS

UNDERSTANDING THE SIMILARITIES OF DANCE WITHIN A CULTURE

2.1 Select folk or ethnic dances with different clusters of qualities and themes. A range can be found within one cultural region, but it is easier to get obvious contrast by selecting from different cultural areas. Example: Slavic, English Country dance, Greek, Mexican. Perform the dances and try to experience their qualities rather than projecting a preferred American feeling on them. (e.g., castanets and heel tapping are inherent in all Mexican dances?) Later define some of the feelings, preferences, and understandings that the dances seem to suggest.

2.2 Perform selected dances from different societies or periods of time. (Court Dance, Square Dance, Charleston, Hula, Kolo, Highland Fling). Discuss some of the clues which enable differentiation among dances and some of the factors which might be relevant to their particular character. You may delve into the music which was usually featured with these various dances and possibly the environments.

2.3 Form small groups to work on the same choreographic assignment, followed by a discussion of the unique solutions and their possible sources. Example: Develop a short dance which explores the feeling of time and space and movement of children. Consider the games and songs, the fantasies and fears, the real and imaginery relationships with people, objects or environments that might be good material for the dance. Encourage the groups to clarify a starting point. Perhaps just one of the following questions might yield a concrete decision about movement, a space, a time, or a feeling from which to begin. What were your favorite games? What movements, spaces, environments, times? Do you remember movements or words that you liked to repeat? What were their rhythms? Did you have any vivid or recurring dreams? Were there ever distortions of space and time? Where did you like to go to explore, to play, or to be alone? What was the quality of this place? Share your choreographed dance with others. Discuss the ways the groups revealed their ideas and feelings to others. What differences or similarities may be observed among the groups?

2.4 Arrange for a folk festival that is representative of the ethnic or cultural groups living in your geographic region; OR attend a folk festival where the dance, music, costume and foods of various groups are featured; OR interview people from other countries, video tape demonstrations or exhibits of their arts.

2.5 Learn some basic postures and arm positions associated with several dance styles like Balinese, Ballet, African, Hawaiian. Discuss the problems of mastering these styles for people who are culturally unrelated. Discuss possible analogies with language learning. Seek out authentic music so that you may sense the life of the shapes and positions. Photographs can also help. Discuss cultural differences in rate of modification of conventions and styles and the relative value placed on newness.

EXPLORING THE EXPRESSION OF IDEAS AND FEELINGS THROUGH MOVEMENT

1.1 Complete the following sentences with approximately 8 seconds of movement which can also involve sound and word making as accompaniment. After each completion, an observer-interpreter may be asked to restate his impression of the response in movement, sound, or visuals. Encourage students to respond in movement quickly without calculating. The sense of the completion will be in the movement and not in a verbal translation; words may be used to highlight some of its properties afterwards.

Starters (in 1's)	Interpreters (in 1's)
I feel----------.	You feel----------.
I like----------.	You like----------.
I know----------.	You know----------.
I imagine----------.	You imagine----------.
(in 2's or 3's)	(in 2's or 3's)
We feel----------.	They feel----------.
We like----------.	They like----------.
We know----------.	They know----------.
We imagine----------.	They imagine----------.

Discuss dance as a means of expression of individuals (I's and You's) and as groups of people and societies (We's and They's).

1.2 Identify attributes you value in people (gentle, strong, daring, etc.) and ways you think people should interact or relate to one another (supportive, independent, formal, etc.) Then select one or two attributes and interaction values and develop short dances which display, demand, or emphasize them.

1.3 Imagine that your school is a total society or tribe. Outline the times, places, and ways you might dance. What kind of dance might you do in the morning, noon, or after school? Would there be leaders? Would there be couples, small groups, or one large group? How would the teachers relate? Would their dancing be cool or energetic? Would it change with the circumstances? Would there be any point at which the purpose of the dance was more than social but political or spiritual?

1.4 View films of dance, making observations as to the needs, values, and understandings expressed. Organize some video taping so that you may view yourselves in the same way. Political, social, interpersonal relations or special school events, poetry, music or a work of art are just a few of the themes you may choose from. Note postural and gestural movement, use of space, energy and time. Observe facial expression, eye focus, interaction, and relationships to environment and dress. Make note of any conventions or movement signals. (This experience has direct relationship to those suggested on Card 10.)

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4.1 Concentrate on feeling, seeing, and hearing the motion provided in a series of short sequences. Spend enough time so that you become very sensitive kinesthetically to the movement idea and will be able to use it as vocabulary for a personal sequence.

Sample sequences:

Press out air, contracting the body inward and toward the center. Then inhale deeply as the body expands outward.

Turn slowly placing each foot clearly on the floor. Gradually accelerate to a sudden, clear, and audible stop.

Walk very smoothly in a path around the room to the sound and duration of a vowel sound.

Use quick strong gestures of the arms and legs exploding air in consonnant sounds as in Karate.

Sequence, phrase, and dramatize the actions in any combination or repetition, making sure you are aware of the sensory experience created for others as well as for yourself. After you have shown your work, discuss the sources of your decision making in constructing your sequence. It is likely that some examples of aesthetic reasoning based on perceived rightness will emerge. (It looked better. It felt right. It seems to sound better this way.)

4.2 Identify movable body parts and write them on cards. Do the same for natural action verbs like lift, pull, rise, fall, push, etc. Qualifying adverbs like softly, smoothly, frantically, etc. can also be used. Arbitrarily combine cards into programs which are then read sensitively in regard to speed and accent as instructions to movers. Select a combination of cards you think might work well together for development of a short study. A variation of this experience can be developed by using an artistic source for developing the word programs. (sketches, poetry, photographs) The word programs can be taken away to leave just the resource and the response. Discuss your experience in light of the suitability of movement as an expressive medium and/or the personal satisfaction you had. Add to your understanding of the appeal of dance by identifying words which suggest rhythmic, dynamic, or spacial patterns of motion and then design them into sequences. (low, high, circle evenly, accelerate, stop, collapse.....curve, straight, shake, hold, shake, shake, shake, shake, hold, hold, curve in.....)Combine some of these with your previously developed sequence. How do they change the feeling and overall spirit of the sequence?

4.3 With a group of 8 to 12 classmates, create motion sketches around environmental images; i.e. a large body of water, variable wind, a sail boat. One person becomes the sound maker who controls the wind factor while most of the dancers create the overall rippling or waving of a changing sea. Several dancers can move through the space, gliding and accelerating and changing direction. A range of images can be imagined to include vertical movement as well as horizontal, explosive as well as sustained.

UNDERSTANDING THE UNIQUENESS OF INDIVIDUALS WITHIN A CULTURE

3.1 Set up lights as in a shadow play. Observe your classmates as they dance in the lights. Guess the identity of the dancers. Discuss peoples' moving "fingerprints" and the sources of individuality. Question whether they might be able to make distinctions between people from different cultures or eras by their movements. Discuss the dangers and uses of stereotypes and the need for particular knowledge in making assessments as in your own identification of each other. View films featuring the founders of particular styles or innovations in dance. It is frequently easier to observe the differences if you don't use the sound tracks. How do their movements differ from one another? How do their movements reflect the time and place in which they lived? Select sound accompaniments for the featured artists. Compare your choices with the sound tracks of the films.

3.2 Collect photographs and prepare slides that present the work and times of dance artists; i.e. Graham, Humphrey, Balanchine, Nicholais, Cunningham, Ailey, Mitchell. Put together a slide/tape (perhaps multi-image) program that you can share with your classmates or younger students. Cluster your images and sounds in such a way that the style of the artist is emphasized along with the times in which the artist lived (lives).

3.3 If possible make arrangements for programs in which the dance companies reflect these styles and innovative changes. (Be sure to provide opportunities for exchange of ideas with the dancers.) Study each style for its distinctiveness. Why was the dancer or style considered innovative? What may have been some of the circumstances that influenced the dancer?

EXPLORING THE PHENOMENA WITH WHICH DANCERS WORK
UNDERSTANDING THAT A DANCER'S ENERGIES ARE FOCUSED AND PATTERNED IN TIME

6.1 Establish a pulse or basic beat in one part of the body (head) and then shift it through other body parts (shoulders, hips, knees, arms) until finally it becomes a walk. Alternate tempo (fast, medium, and slow). Experiment with accents, acceleration, deceleration. Try acceleration/deceleration going from up to down, down to up, forward or back, with total body or just body parts.

6.2 Establish a two phase breath sequence of expansion and deflation in which the whole body becomes involved. Begin to travel with the pattern developing variations and shifting the tempo of the breathing to become more excited or serene in feeling. Collect in groups of various numbers and connect in some way so that the group feels like a whole creature. Break up and realign. Accompaniment, if used, should not have a percussive quality, but rather should be smooth, or reverberating.

6.3 Clap out the rhythmic patterns of your first and last names. Try to sound that rhythm with other parts of your body. Make up a movement pattern which conforms rhythmically with the way you say your name. Ask your classmates to say your name, move to your name and then do both together. They should not use your movement. This can be elaborated into whole sentences incorporating the name or sound and movement into orchestrations of various names.

6.4 Develop a list of descriptive energy words: explode, collapse, shake, glide, swing, push, bang, quiver, etc. Select a word series and compose short movement studies using these qualities.

6.5 Think of series of activities or energies that go in sequence in the environment, in mechanical or electrical operations; i.e. (amusement park sledge hammer event in which the person 1. gets set, 2. swings the hammer, 3. hits lever, 4. the weight goes up, 5. maybe strikes the bell, 6. comes down again, 7. reverberates) Try to recreate the quality of time and energy used through the sequence. You may first mime the sequence, but then you should try to take any common elements of shape, situation, or space away and just recapture the time-energy series. This can also be done with human feeling episodes involving the shifting energies and times of developing excitement, fear, etc.

Note: Amplify rhythms, dynamics, or designs of any movement assignment by attaching sound makers, lights, or streamers to the body. Another experience in amplifying interesting elements involves a shadow figure who fixates, reverberates, or stops action in response to the main dancing figure. This can best be done when the dance is known well by both figures and there has been some opportunity to try out the process.

EXPLORING THE PHENOMENA WITH WHICH DANCERS WORK
UNDERSTANDING THAT BODY AND MOTION HAVE SHAPE AND EXIST IN SPACE

5.1 Set up a spotlight in the center of a darkened room. As you experiment with the following exercises, pause occasionally to study the silhouettes cast on the walls:

Find as many ways as possible to create angles in body shaping and then space shaping (floor pattern, in the air). Explore curves in the Body and then in the space. In continuous action move through various curves and angles, stopping momentarily to imagine the still photograph that might be taken there.

Combine curves and angles by shaping the body into the letters of a word. Write or print the word in space. Think of different body parts as the point of the pencil. Think of the center of weight as making the writing.

Explore down-up-forward-backward-sideward-and around. Vary the range or amount of space covered in each of these directions. Set a pattern to perform. Combine several dancers' patterns in a single sequence. Test to work out any traffic problems. Discuss clarity of direction.

Build symetrical group designs by having one person enter the space and assume a shape. One after another other dancers add themselves to the design so that it ultimately achieves a symmetry. Do the same thing but also use movement which is simple and repetitive enough to allow others to see, relate, copy it easily.

Have someone call out design emphases...spherical, vertical, open, three dimensional etc. By the count of three, each dancer should be in an individual shape which relates to the concept. When doing this in groups, one takes the lead and the others in sequence contribute to fulfilling the concept by the count of 10. Take away the counting and evolve from shape to shape.

Create short movement studies based on the changing shapes and the space use of some imagined phenomenon. (a. hot wax, b. crumpled plastic, c. a quickly deflating balloon.)

Note: You may, of course, do any or all of these without the spotlight, or you may want to vary the exercises through the following:

- carry colored flashlights
- move in front of primary light sources
- use scarves or colored streamers
- video tape the explorations for future viewing
- take distance shots with polaroid camera so that you can study the spaces and shapes formed by the dancers at various times.

UNITING IDEA AND FEELINGS WITH FORM

8.1 Organize into small groups of 3 or 6 and select a canon you know how to sing. (Row, Row, Row Your Boat...) Compose a movement sequence which is repeatable and emphasizes visually and dynamically the quality of the canon in entrances and complimentary phrasing and relationships. How do the resultant forms relate to space and time? Note: Many dance sequences parallel the forms of music--the canon is just one. Research will lead you to discovering other organizational forms. Your research should include viewing films, enjoying dance performances and, of course, actual explorations yourself.

8.2 You will need groups of 5 or 6 people to develop this experience. Arrange yourselves on a diagonal. Person 1 in front does a simple movement. Person 2 performs a different version of person 1's movement (perhaps larger, smaller, faster, slower, fragmented, embellished, etc.) Person 3 performs another variation of person 1's movement, as do the remaining dancers. The formation can be changed and the original movement phrase can become more complex as each member understands the theme and variations concepts.

8.3 View or participate in several dances. Find a way to communicate through movement what you perceived the form to be.

EXPLORING THE PHENOMENA WITH WHICH DANCERS WORK
UNDERSTANDING THAT THE FOCUS AND PATTERN OF A DANCE PRODUCES RHYTHMS AND DYNAMICS

7.1 Observe closely the movement of some person, animal, or machine. Then try to copy that movement with a little exaggeration. As your classmates watch they should be able to identify who or what you are and what you are doing or feeling. Be sure to incorporate the natural or exaggerated rhythms of the person or thing you observed.

7.2 Select animals and try to capture characteristic aspects of shape and movement. Develop a short mime sketch involving an incident (an encounter with danger and a resolution) keeping the "animal being" primary.

Develop a dramatic sketch of the same scene but take liberties with the shape and movement in order to emphasize feelings and form the whole episode as a play. (Could have mini-acts 1,2,3.) Deal only with a primary quality of the animal (lumbering, quick, sneaky) or of the form or the scene (from calm to excited to calm) or of the emotional tone (fear, confidence, or bravery) and freely construct a short sketch which is appealing as quality or pattern, not necessarily recognizably related to the original image.

7.3 Think about natural or mechanical forms or any sequence of events as a basis of structure. (i.e. the inflation of a balloon, its travel in relation to air currents, its gradual deflation or its popping; a seed growing to full bloom with various ups and downs of weather; or arrivals at a party, the full scale party, departures from the party; or T.V. set warming up, going out and into focus, being turned off, and fading out.) Experiment with movements that express the dynamics of the event. Select those which carry the most interesting motion possibilities. Try several with a group of your classmates using a caller or sounds to signal the changing dynamics.

7.4 Capture and convey movement and sound qualities by sitting in circles of approximately 8 people. One member begins by performing a very simple 2 or 3 phase movement with sound (example: relaxing forward, sounding sssssshhhhhh; twisting and looking to the side, sounding uh.) Each member in sequence around the circle repeats exactly the pattern. When the last member has completed the pattern, he or she adds another segment. This enlarged pattern is then sent around the circle until one long pattern is developed.

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UNDERSTANDING STYLES AND CONVENTIONS

9.1 View a film on ballet and discuss the roots and sources of its current existence in America. Identify those artists who transcended and transformed ballet into its contemporary forms. When did the modern dance emerge? Is it a continuation in development of ballet or a new beginning?

9.2 Learn the basic ballet vocabulary and the principles which characterize it. The preference for curve, narrow base, and erect and elevated torso can be used as a basis for a ballet style improvisation. Positions, steps, and patterns can also be combined and arranged.

9.3 See films or attend several dance performances and discuss the traditions out of which the works came. Consider whether there were great or small challenges to traditions represented in dances and how different people might react to them. Consider fads, popularity, generation gaps, ethnic-cultural gaps, etc. in the reactions.

9.4 Think about the dance you would organize if you were a choreographer. What kind of dance would it be? Would it involve more than one person? Would it be for someone or some special time or place? What would it look like and how would people feel when they were seeing it? What color or tone would it have? Jot down your ideas using a symbol system you know or invent one. (Sometimes you can use gesture drawings or arrows to communicate your intentions to others.) If you can talk some of your friends into trying to 'make' your dance, you will obtain some idea of the work of the choreographer. Have you adopted a style or traditional form or are you working toward a unique, individual style?

9.5 Identify several ideas or assumptions about what dance is, how it should be performed, by whom, in what circumstances, what makes it good or bad that they think they could challenge. (examples--dancers should be specially trained, or should be a certain height, weight or sex, audiences should remain seated, planned performances are better than unplanned ones, etc.) Try to produce a dance which proves that the assumption (any one you select) may not be true. Will it matter if the audience agrees?

Choreographers have ideas, sensitivities and skills regarding themes, movement, forms or methods from which they develop dances. Since creating any dance involves decision making and personal selection, it is often interesting to share some of the possible sources for the unique growth of dances.

10.1 Devise improvisations or short dances starting from different initial sources:

Plastic clothes bags, hoola hoops, or any provocative materials or implements. Experiment with shape, texture, sound, real and imagined functions, uses as signals, boundary markers, vehicles for dramatic interaction, or sources for timing.

Elevations and falls or any other skills or heightened kinesthetic experiences. Experiment with movement sequencing, varying energy and rhythm, clear and unclear eye focus, individual or group dependence.

A Haiku poem, a mobile, or any other sensitive source of imagery; verbal, visual, or auditory. Experiment with weight, color, taste, tone, rhythm, viscosity, clarity, character, surprise, resolution.

10.2 Respond spontaneously to previously prepared initiating sources:

Prepare a series of cards containing a series of things to do. These should call for spontaneous or imaginative responses. The activities may include abstract sound or visual cues, household chores, singing, reciting...As one person signals, the rest of the group must quickly read the card and within a few seconds produce a movement appropriately selected for its responsiveness to the written description.

Prepare a series of "feely bags" each containing a material of different texture. As a person feels the texture, his or her movement should reflect the feel of the texture itself, its opposite or the person's response to the texture.

Say a word, make a sound, project a visual image so that others may move in spontaneous response OR study the image, listen to the sound and allow ideas to grow imaginatively. Select the ideas you feel are most satisfactory and develop movement patterns that express your ideas and feelings.

In each of these instances, an imaginative choreographer could plan the responses into a sequence, creating an expressive, sensitive dance.

LEARNING VOCABULARIES, TOOLS AND SYSTEMS

Students will spontaneously develop special vocabularies and sometimes tools when working together on a fairly complex dance project. Movements and sections of the dance often get named so they can be referred to and sometimes rules develop for organization. After the completion of any project this could be discussed and shared, thereby enhancing the meaning of the concept.

11.1 Develop a series of at least 10 movements (vocabularies). Agree upon a quality or overall attitude for the performance; i.e., cool, refined, militant, boistrous, serene, agitated. In small groups quickly arrange short dances using the vocabulary so that it is recognizable to everyone in the group. How long do you think it would take before the group would diverge into unique styles and vocabularies if they were to continue to dance together?

11.2 Systems for reading and writing movement allow dances to be notated and then reconstructed at a later time. Study the ways that have been devised:

- Basic symbols of motif writing--Prepare overhead transparencies containing the symbols. Devise a game that will involve your friends or younger students in simple movement phrases if they interpret the symbols correctly.

- The basic staff and symbols of Labanotation--Read and write simple walking patterns with changes in level, direction and rhythm. Exchange scores so that each may read and perform the patterns of another.

- Flash large symbols on the wall as a basis for improvisation.

- Stage directions--Give directions to each other. (Go downstage, left and face upstage, right.)

- Recall movement vocabulary you already know--Compare the movement with symbols. How would you record the tempo, feeling of the various dancers? Compare music terminology such as allegro, andante, staccato, with the desired movement.

UNDERSTANDING DANCE AS AN ART FORM

Although dances have subjects or refer to things felt or understood, much of their meaning is not translatable into words and must be derived from experiencing the quality and form of the particular dance. Sometimes only design of motion is important, sometimes ideas, attitudes, social circumstances, and sometimes literary themes need to be grasped for a dance to be understood. Sensing a choreographer's approach is a key to the appreciation though not necessarily the enjoyment of his or her dance.

12.1 After you create and show dances or movement sketches, discuss viewing strategies in relation to your work and to have viewers and doers exchange perceptions.

12.2 View one or more dance works several times. Following each viewing, immediately do a quick sketch, or series of words directed first toward the movement experience of the piece; second, toward the form; and third toward the meaning. Discuss the dances and compare the reactions. Determine what kind of reading, research, or other life experience would help in a fuller appreciation of the dances. If possible, undertake this work, review the dances again, and write essays describing the work for others. Discuss the role of the critic. (This can also be simplified and directed toward ethnic dances which can be perceived more easily and performed as well.)

12.3 Review the outline for "artists in the schools" presented as an "Arts Experience" and arrange for such a dance happening in your school.

UNDERSTANDING DANCE AS ENTERTAINMENT, RECREATION AND RITUAL

Some dancing is mostly for the people dancing, some mostly for the people watching, and some mostly for ideals of truth or worship. Dance can be recreation, entertainment, art, or ritual. Who dances and how and where they dance can give an indication of the kind of purposes the dance may have.

13.1 Do some dances that were designed primarily for participation and enjoyment: square dances, social dances, folk dances, or popular rock. Try to identify what about these dances reveals their purposes. Are all these dances equally fun to people of different backgrounds or age levels?

13.2 Quickly make up some rather showy routines, like a can-can or a "June Taylor" number. After you have performed them, discuss dance as entertainment on television shows, clubs, between halves at football games, and in the theatre or movies. Try to identify typical characteristics of dance that is intended to be entertaining.

13.3 Think about rituals you may have participated in or seen. Were there particular movements or patterns of action prescribed? (church, graduations, coronations, ball games, etc.) Try to figure out the qualities of a ritual and make one up for some kind of event, such as the opening of a school, the first snowfall, etc.

13.4 Show several films of dance works considered to be art and discuss sensitivity, creativity, and challenges to perception and values.

DEVELOPING SKILLS AND SENSITIVITES

Dancers work to define themselves, to differentiate among qualities of motion, to expand their range of feeling and emotion, to orchestrate their action, and to transcend any limitations to their total understanding and spontaneous experiencing of dance. Developing control of movement depends on accurate feedback, making it imperative that everyone work for perfect movement accuracy and clarity.

14.1 Initial sense of body control:

- Preliminary exercises in alignment and breathing, centering the weight, lifting it up through the floor and freeing the arms, shoulders and neck.
- Simple stretches of spine, hips, legs, and feet with emphasis on the fixed point from which the stretch takes place and the stabilizing of other actions while the breathing stretch takes place.
- Isolations of movements of particular body parts such as shoulder forward-center-back-center and up-down, both shoulders together, separately and alternating. Emphasis on clear direct action of only that part moving.
- Simple movement tasks which must be understood exactly in their principles but not dependent on any particular body shape or placement: i.e. a steady deceleration which could be done with one body part..., walking, spinning or rising so long as the deceleration is evenly controlled.
- Simple combinations of movement in place or across the floor which are exactly understood in their timing, energy use, and body placement. When you develop the movement phrase, you should decide the quality and imagery which should be captured in the performance.

DEVELOPING SKILLS AND SENSITIVITIES

The total body has a center to which all of its movement relates; in addition, there are shifting centers for movement of body parts. These centers can be points of initiation or axes for rotation. As well as being located in the body, they can be projected outside the body.

15.1 Greater awareness of body control:

·Locate the center of the body (behind the navel). Stretch away from and relax into that center. Shift from standing to kneeling to sitting to lying down and up again keeping a breath rhythm as a basis for timing.

Move the center forward, side, back, and around in various places and directions. Think of this center as a button on a string being held vertically and spun so that it bows out and around.

Imagine that yourwhole body is in cement up to the middle. Your upper body is free to sway forward, side, and back from the center, somewhat like a flexible tree with strong firm roots in the ground.

·Locate centers at your shoulders and hips. Imagine that those centers are fixed like the ropes of a swing to a branch of a tree. The branch goes into the side of your shoulder or hip and your arms or legs swing freely as the ropes...alone, in combination, to different heights, and even around.

·Locate a center point outside the body as on a branch above. Imagine your center of weight is attached by a rope to that center and begin to swing your whole body unit in relation to that fixed point above. You will be lowest when directly below the point and highest when fartherest forward or back.

Locate a center beside you. Touch it with your fingers keeping your arm straight and walk around it. Move further out from that center and travel the circumference again, but in addition think of the center inside your body and raise it up and lower it so that the circling becomes like horses on a merry-go-round.

·Work in couples or small groups taking turns pointing to or making yourself become the projection of different axes for the others who try to move according to the axes given.

DEVELOPING SKILLS AND SENSITIVITIES

The body can be aligned and balanced in many different ways with various body parts serving to form the base for static and dynamic postures. For clarity of shape, efficiency of motion, and respect for stress to the body structure, body parts need to be stacked over the base in a direct line with the intended direction of motion and carrying the weight of the body part above.

16.1 Greater awareness of body control:

Experiment with different postures, alignments, balances. Think of putting some part or parts of your body on the floor and then stacking and balancing other segments on top. Try to project the balanced position through space when possible. Discuss what parts of the body ordinarily serve to project the body in space.

Place feet in various positions; bend knees so that they travel directly over the feet and the hips. Lower so that the weight is centered. Give a little spring so that the weight goes up and through the toes and comes back into ankles and knees and hips. Try different feet positions and different heights but always following the direct stacking rule of knees over toes. If this cannot be done, no projection (jumping or hopping) should be attempted. Experiment with shifting the center or hips and weight slightly one direction or another so that the spring or jump will take you off place as well as up.

On a series of balances on one foot establishing foot, knee, hip, as a trunk and different kinds of branch and limb designs above. After each balance, lift the heel, fall off balance, and start again. Experiment with closed and open shapes.

Stand normally with both feet on the ground. Concentrate on the stacking of your pelvis, rib cage, and head. Each should be separated by as much space as possible at the waist and neck. In order to stack squarely the pelvis must face directly forward, not tilted up or down. (This is accomplished by shortening or lengthening the abdominals or the lower back depending on the error.) The rib cage must also face forward and not up or down. The head should be high and directly above the rib cage, making as long a line as possible from the ankle bone through the center of the hip, the shoulder and the ear. Imagine a string is attached to the top of your head. Relax and slump like a puppet and then be pulled tall from the string. Repeat several times. Cut the string, slump forward, bend knees and hang over. Imagine the giant hands of a sculptor starting from your feet and straightening your knees; then pushing up on your stomach and down on your seat. He stacks each vertebra one after another until finally he unfolds your neck and puts his hands on both sides of your head and pushes in and lifts you to the tallest and most balanced position so that you won't fall over or slump in different directions. Repeat.

DRAMA IN EDUCATION

Foreword

The essence of drama lies in a twofold action: consciously assuming an identity other than one's own and accepting others in the identities which they choose to assume. It is one of the ways through which people have always explored their worlds, real or imaginary, and their roles in those worlds. When you engage in dramatic play purposefully, even if "playfully," and especially when a leader skillfully directs your activity, drama constitutes an effective way of combining personal self-discovery with group interaction. You will find that dramatic play, whether formal or informal in structure, prompts you to both expand the range of your perceptions and to sharpen them and to seek wider means for expression. At the same time you'll find reward in sharing or communicating with your fellow players. Since drama calls for you, in Coleridge's words, "... to willingly suspend disbelief," it allows you safely to explore roles and relationships outside of reality, to seek solutions to problems based on tensions and conflicts and to employ both your intelligence and your emotions in stating and resolving these questions; for drama is symbolic play providing a learning-continuum from birth through maturity. The simplest "let's pretend as if ..." experience is at its core equally applicable to the pre-schooler's attempt to learn how a caterpillar moves and to the mature actor's attempt to interpret King Lear. Many experiences may be repeated time and time again with the assurance that repetition will provide fresh insights, yield new patterns of expression and communication and prompt continuing efforts to attain pertinent skills.

At first you may find it difficult to determine when and where drama experiences are appropriate. Perhaps you might choose initially to experiment during a "free" period or to link drama with a language arts unit. As you acquire confidence, both in yourself as a leader and in drama-as-learning, you will in all likelihood begin to find other times when drama is "right," other situations which seem to cry for exploration and understanding through play. You as a leader will want to heed Diderot's maxim to play with a cool head and a warm heart. But you must also provide the stimulus for play, offering choices, asking provocative questions and listening to the answers, holding back critical judgments and, above all, believing in what you and the group are doing. And, when the game is over, you will want to help the participants to realize and to articulate what each has learned through play and to help the group in planning for the next dramatic experience. The dramatic experiences presented here are no more than illustrative. Both you and members of your group will want to make variations, simplifying some exercises or making them more demanding, rendering each more pertinent to needs and opportunities, attitudes and environments. But, even before you decide to employ drama with your students, we urge you to practice and refine your skills by enrolling in one of the many workshops and classes in "Creative Drama" which are now being offered throughout the state.

CONCEPTS THROUGH PROCESS

ENSEMBLE ACTION

Each of the following exercises is designed to supply motivation for ensemble efforts. Each employs a different mode, successively emphasizing verbal, physical and problem-solving skills so as to increase the probability of "reaching" each member of the group. The discussion that follows each experience can be focused on the opportunities which drama provides for simultaneously incorporating ensemble effort and vigorous assertion of personality traits expressed through characterization.

The Numbers Game.

1.1 Form a circle of 15-30 people in comfortable positions. Ask one person to say any number from zero to nine, the next person to repeat that number and to enter one more, building cumulatively around the circle. Should any person fail to list the numbers in the right sequence that person has the option of beginning all over again with one number. Stress the goal of the game——to complete one full circuit of the circle with correct repetitions of the growing list of numbers.

Initially people will invent random sequences: 8-3-1-6 etc. Gradually they will come to recognize that the goal allows for ordered sequences as an aid to memory: 1-2-3-4- or 2-4-6-8- etc. It will then develop as a contest between the "sequencers" and the person or persons who insist on breaking the pattern. Group pressure mounts for conformity to the agreed upon game plan but will often yield to accommodate a non-sequential "seven" in an even-numbered sequence. The game poses a nice balance between group pressures and individual needs and provides for easy reconciliation of both demands. It is intended as a verbal preface to other experiences which pose equal but less succinctly stated demands for ensemble action.

(Supplied by Victor Miller)

The Machine.

1.2 Stage One. Ask a person to move to the center of the circle and start a machine-like movement, one usually characterized by a steady tempo movement of one part of the body. One-by-one other persons join in by adding to the movement pattern set by the first, perhaps linking arm-to-arm or adding leg as well as torso movement. Continue until all members of the group are in the "Machine."

Stage Two. Ask the players to find a sound that seems to fit their particular movement pattern. Add these to the ensemble effort. Vary the speed of the machine by changing tempi of either sounds or movement. Add "break-downs" of one or more components requiring that other members of the machine adapt to fill in for the missing element.

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Remember that the original and still the most valid meaning of Drama is "doing;" while we have heaped literary conventions on the word, attached narrow skill patterns to its execution and almost deprived it of its original sense, we seem now to have come full-circle in recognizing that "doing drama" is requisite to learning.

ENSEMBLE ACTION

The Flight.

2.1 Working with a group of 6-8 active players as well as with a group of participant/observers, designate with chairs or other objects a 20'-30' course. Ask the players to move from one end of the course to the other as quietly as they can. Then ask them to return to the beginning as though they were escaping from prison under the very noses of the guards; "No sounds---but as quickly as you can." Continue to increase the hazards, the difficulties and gradually inject elements of characterization; perhaps one person limps or has to be carried; others cannot see; it's snowing; they are in the Sahara; they are in water three feet deep. Ask the observers for suggestions: new hazards, new situations, new problems to surmount; but remind the observers that they will have to solve the same problems when their turn comes up. Allow time for the "fugitives" to devise solutions, to experiment with the new situations and with their new characterizations and to devise cooperative means for survival. Suggest role changes from time to time; perhaps the leader sprains an ankle or the blind person regains sight. Rotate the player and observer roles and encourage ingenuity but do not criticize stereotyped solutions.

ENSEMBLE ACTION

The Machine, cont'd.

Stage Three. After the machine is working smoothly and harmoniously tell the players what it is that they are making. They may change their movements and their sound to accommodate that product whether it be small spearmint gum drops or the largest sour-pickle gum drops on earth. Or, perhaps the ensemble is ready to build a machine to meet the requirements of a theme: a pollution maker or one to combat pollution; one to make teachers happy or ...!

SENSORY RECALL

Two salient points will emerge from this exercise: (1) that it is the individual who specifies the value of things and (2) that our behaviors are influenced by the items of our environment as well as by the reactions of our group. Your students will discover that, while each person is animated by a different set of values, derived from prior experiences and expressed in varying ways, the success of the group in recognizing and accepting these diverse value-judgments rests largely on the precision and consistency with which each participant communicates with the group.

3.1 Ask the group to form a circle in standing positions. Designate a point in the center of the circle where there rests a very small imaginary object. Ask one of the group to come into the center of the circle, to look very carefully at the object, to decide what it is and to determine which is the best way to pick it up and to give it to another member of the group——all with no conversation! Each person will in turn identify the object and will help the recipient to share in its identification by observing the ways in which the giver handles it, body movements, facial expressions and the tempo of movement. Initially participants will want to concentrate on the object itself. But, with repetition, the focus will shift as each person strives to develop a total body pattern establishing the identity of the object and reflecting its intrinsic values, weight, size, configuration, texture and perhaps temperature, color and smell. More importantly, your students will begin to ascribe extrinsic values expressing their own assessment of the object: is it precious? dangerous? fragile? Is it mine or is it to be shared? It is at this point that you may begin to alter the nature of the object during the course of its exchange: "It's getting cold, colder; it's almost too cold to touch;" etc. Or the circumstances under which it is handled: "It's getting dark; you can now scarcely see it; now you must find it in the dark."

3.2 This experience can readily be extended or restructured. The object might be an animal or even a person; two or more persons may team up in receiving the object——with or without shared knowledge of its identity——or perhaps each person is asked to make some overt change in the object before passing it on. But the central objectives remain the same: to develop sense memories and sensory skills in relation to an imaginary object and, in doing so, to heighten recognition and acceptance of individual differences.

Some of the questions which you will ask after the experience will, of course, refer to the "reality" of the game and the degree to which individuals were successful in suggesting the nature of the object. But the second round of questions will focus on individual differences leading to the group's acceptance of varying value structures dependent on sex, ethnic background and on other individual differences which defy easy analysis.

ASSUMING ANOTHER IDENTITY

The following exercises will take you and your group through a progression of "as if" experiences, from simple and largely static activities through complex improvisations centering on resolution of real-life problems. But, to profit from these experiences, each player must agree to relax his or her often tenacious grasp on "reality."

Trees and Other Living Things.

4.1 Ask the players to find a space in which each is comfortable and has room to move freely in place. You may ask them to shake out their hands, wrists, arms, shoulders..., freeing themselves up in whatever ways they are accustomed to, and then relaxing. Tell them a story about a tree, growing, flexing in the wind, reaching down for water and up for sunlight, furnishing a roosting place for birds, resisting the wind and shaking off the ice, always holding itself firmly in its ground and growing ever more firmly established in one place. Then ask them to get on their feet and to begin to feel like the tree, responding to your commentary as you repeat the story. Allow time for the players to find the best ways in which each can "be" a tree. Perhaps some sounds will help; the wind, the rain, the snow falling or the birds looking for a nesting place. How do trees fall? Lightning, a forest fire, a cyclone or perhaps the woodsman? When each player has fallen and is relaxed ask each player to think of some of the trees that they know. How is the oak different from the cedar? How does the young sapling differ from the established giant in the ways that it responds to the wind or even to the perching bird? Ask each player to "be" his or her own favorite tree and to respond to the same sorts of stimuli that you have earlier used. Perhaps you'll want some of the group to watch carefully, to help you with making sounds, and to see how many different kinds of trees there are, what is common to each and what marks each as different. Some members of the group may choose to team up in representing a very large tree or in being a clump of birches.

Then you will want to ask some questions: How do trees feel? Are your arms and shoulders tired? Do trees get tired? Do trees make sounds? How do you attract sunlight, catch the summer shower, protect yourself against the winter snows? Do all plants behave in the same ways? Tulips, roses, sunflowers? You'll find that you can extend this exercise to include virtually all plant life developing remarkable skills in pantomime, insights into nature's cyclic patterns and ecological sensitivities.

(Supplied by Katie McGuire)

ASSUMING ANOTHER IDENTITY

Animals, Cont'd.

6.1 Once your group has begun to deal seriously and confidently with animal "beings" you may want to provide situations in which environments and motivations are interlocked: a new kitten in the barnyard or the circus parade threatened by rain. You may want to encourage two or more players to work together on an octopus or even to find ways to represent the peacock as he spreads his magnificent plumage. You may want to add human characters; the pet's master or mistress, the hunter or the circus ringmaster and to experiment with rhythms and sounds. Perhaps you'll want to work with music, Prokofiev's "Peter and the Wolf," Saint-Saens's "Carnival of Animals" or other pieces freely adapted to your purposes.

Other People.

6.2 The climactic experience in this series is improvisation centering on people in conflict within specific environments. Given a story, a folk tale, an historical incident, each in either totality or fragments, members of the group should now be ready to work in small ensembles toward realization of brief improvised scenes, five to ten minutes in length. The essential elements in virtually all improvisations are conflict, characterization and environment. Each player should be aware of, responsive to and expressive of all elements. As the leader, you may find that you must provide all three in setting up initial "improvs." But with practice, your players will soon be able to seize upon one or more of the given elements and to weave a successful scene about it. Two approaches are commonly practiced; one provides stimulus in narrative form; the other simply provides the raw elements.

The narrative approach: "The Green Coat."

> A parent and a child go to a department store to buy a coat for the child. The clerk helps them find a beautiful coat which has been reduced in price for final sale; no return possible. They buy it and the child decides to wear it home. They leave the store only minutes before closing time. But they have gone only a few steps when a sleeve falls off! A few more steps and all the buttons fall off. They rush back into the store to get ....
>
> (Supplied by Arthur Torg)

The raw elements approach.

> Specify a type of conflict: i.e. anger/love, favor-seeking/envy, thirst/ambition
> Specify a sort of character-relationship: i.e. never-met-before, nephew/aunt, worker/boss
> And some portions of the environment: the place, the time, the circumstances, or simply some objects which will figure in the scene and the role of each: i.e. the menu as the precipitator of the conflict, the salad fork as the crisis-maker and the napkin as the resolving element.
>
> (Supplied by Ann Thurman)

ASSUMING ANOTHER IDENTITY

Inanimate Things.

5.1 Using some of the same techniques which you employed in the "trees" exercise, you and your group may want to explore "being" inanimate objects. You are a balloon being blown up until you are big and fat. You float lightly in the breeze, higher and higher, getting bigger and bigger until finally you break and go s-s-s-s-s-s-ing around faster and faster finally landing shapeless on the ground. Or perhaps you are an ice-cube melting into a smooth, widening pool of water. Or a strip of bacon frying in a pan. Two words of caution here: try to avoid suggesting or accepting objects for which there is likely to be a strong emotional attachment which would distort the exercise; avoid semi-animate plants and other objects which defy association with any but the most bizarre action. What can the squash be expected to do? Perhaps explode, but not in a normal context!

Animals.

5.2 Assuming animal behaviors poses serious problems; control, for one, and the danger of superficiality, you will need to provide cues which will lead people to explore humanoid behaviors in animal forms; perhaps a dog seeking attention, turning to a person for removal of a burr in its paw or a rabbit scanning the garden for any indication of an enemy before nibbling on a lettuce plant. Set up problem-situations which propel both humans and animals into similar actions; (Act I of Shaw's ANDROCLES AND THE LION is a fine example.) Modify or terminate the action at will. This approach, blending human behaviors with animal characteristics, actually enhances the abilities of your players to "feel" like animals. "How does a very long coat of fur make you feel?" "What do you do because of it?" "Can you see?" "Do you really need to?" Or, "how do you walk as quietly as a cat; as confidently as a squirrel on a telephone wire; as majestically as a show horse?"

ASSUMING ANOTHER IDENTITY

Other People, Cont'd.

In either case, allow each ensemble a short time in which to organize and prepare each scene, enough time to deal with the central elements and to prepare an attack but not enough to plan or to fix dialogue. Each scene can then be played in succession.

Discussion is usually deferred until after all scenes have been played and will profitably focus on the elements listed above, resolution of the conflict, depth of characterization and awareness of environment. While comments on the first round of "improvs" may be personalized and superficial, you'll find that your players will soon begin to deal with those qualities which make for a successful scene and which are at the heart of all arts criticism: unity, design, focus and conviction and may well be soon ready to apply these criteria to formal drama, to literature and to a wide range of learning experiences.

CONCEPTS THROUGH PROCESS

MEDIA EXPERIENCES

Because the media encompass aural, visual and kinetic experience, frequently within the same moment, they are closely allied with the way people learn, respond and create. This alliance, coupled with the intimate or personal involvement of the doer, makes the media a potent force in the lives of students as they strive for understanding of themselves and the world of people and things around them. The media provide a means for communications and for heightening perceptions. Whether they are exploratory in nature or are focused on a particular idea, feeling, aspect of the arts (rhythm, spacial relationships, movement) or conceptual elements, decisions are made, personal insights are gained and the 'doing' person is recognized. The Twentieth Century immediacy of the media is enticing to all students.

The media experiences compiled in this section exemplify numerous possibilities for using the media creatively. There are few suggested questions or discussion topics because your intuition and understanding of the situation and the student are the guides for questions to be asked and comments to be elicited. Technical information is deleted entirely. There are books, filmstrips, filmloops and local technicians who can help you with such information. You will note that many of the experiences could have direct relationships with various courses or content areas but for the most part they are designed to involve the student in making a personal 'statement.'

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EXPLORING THE EXPRESSION OF FEELING AND IDEAS

1.1 With still camera take photographs which make you feel happy or sad, tall or short, relaxed or tense, valuable or worthless...See if those who see the pictures share your feeling.

1.2 On motion picture document something, somebody, someplace, or some activity which you think you know well and have a feeling about. Select those images which make clear to your audience what you know and how it is that you know it.

1.3 On video tape, interview people engaged in some work (labor, clerical, professional, public service, art, etc.). Find out how they feel about themselves, their jobs, their communities, their fears and hopes, their colleagues, etc.)

UNDERSTANDING THE UNIQUENESS OF INDIVIDUALS WITHIN A CULTURE

2.1 Meet in small groups and select a topic--a place, an event, a situation. Each member of the team should have a camera so that each person has an opportunity to take the pictures he or she thinks are appropriate to the topic. (If you don't have enough cameras for the whole class, the groups may take turns on different days. Some shooting may be done after school and on weekends as well.) Compare and contrast the photographs taken in terms of what was chosen for content and how each chose to look (point of view).

2.2 Video tape artists or folk craftspeople at work. How do culture and/or experiences affect the artists' point of view?

2.3 Make a film as if you came from a culture where:
traffic signals absolutely controlled all movement,
or water, glass, and dirt are the only substances,
or there is no color,
or fire hydrants are holy shrines,
or everyone is two feet tall,
or filth is a status symbol.

DISCOVERING THE AFFECT OF SENSORY IMPRESSIONS ON ARTISTS

3.1 Shoot a series of slides that make you feel free or trapped, elated or depressed, angular or curved. Study your pictures. In discussion, discover what the visual qualities are that contribute to these feelings.

3.2 Shoot a film that suggests sound, smell, taste, and touch sensations. Explore the interrelatedness of sensory experience.

3.3 With audio tape, record sounds or conversations using nonsense syllables to convey feeling.

EXPLORING THE PHENOMENA WITH WHICH ARTISTS WORK

4.1 Give a copy of the same picture to every member of your class. The picture should be large enough so that you can see the details; it should have a lot of action, because each one will make a "film" at that location. The "film" may be narrative, documentary, design, etc. Once you have decided what kind of "film" you are going to make, begin drawing screen-shaped rectangles around each shot and number them in order. The shots may be of the smallest detail or include the entire scene. Compare and contrast the different "films" found in the identical photo.

4.2 Select a magazine photograph that appeals to you. Then look for another picture that relates to the first in ways other than content. Some of these "other ways" include composition, color, texture, shape, contrast, framing, lighting, direction, movement. Then look for a third picture which relates to the second by a criterion different from the relationship of one and two. Continue with another relationship and another and another...

4.3 Video tape artists demonstrating their treatment of (work with) the phenomena of light, space, motion, time, sound or texture. For example:
- space (or any one of the phenomena) as considered by the sculptor, painter, poet, filmmaker, composer
- the composer (or any one of the artists) considers space, motion, time, light, sound and texture.

UNDERSTANDING THAT INTUITION, IMAGINATION AND SELECTION
ARE KEY INGREDIENTS OF ALL ARTISTIC ENDEAVORS

6.1 Write down notes as soon as you awaken about dreams you remember. In storyboards or film, explore the images and "logic" of your dreams.

6.2 With a pile of random pictures develop a sequence that is dream-like, fantasy-like. Do not order the pictures narratively, documentarily, or design/visually. Use just "feeling-right" and intuition.

6.3 Do a storyboard or film about some abstract/concrete concept (love, lonliness, being lost in space) and let the feelings flow without regard to linear logic.

6.4 With video tape, interview artists at work about how they understand their own human and artistic processes.

UNDERSTANDING STYLES AND CONVENTIONS
DEVELOPING PERSONAL STYLE--TRANSCENDING CONVENTIONS

5.1 Shoot one cartridge of film of a single object. Begin by treating it abstractly, dealing with color, form, texture, surface, and gradually treat it more concretely and in context. Explore as many possible variables of the camera you can think of; including, camera angle and position, speed, camera movement, lens movement, focus, light, light sources, filters and other mediums through which you can shoot.

5.2 Study the work of photographers such as Steichen, Ansel Adams, Alfred Steiglitz. Take photographs like those taken in that earlier era. What do technical changes have to do with stylistic changes?

5.3 On video tape, interview the "avant-garde" artists in your community. What ideas do they share with other traditional artists; how are they different?

INVENTING AND DEVELOPING VOCABULARIES, TOOLS AND SYSTEMS

8.1 With a blindfolded fellow student, describe in sounds, not words, some visual, tactile, or taste experience. Let the blindfolded student give feedback that enables communication to flow. See how understanding develops.

8.2 With film editing, explore the vocabulary of visual sequencing. Look at a number of non-dialogue films and see how meaning rises out of images and sequences of images.

8.3 Video tape artists at work and ask about their way of organizing their work and the systems they use which enable them to work.

UNITING IDEA AND FORM WITH MATERIALS AND TECHNIQUES
FOR PERSONALLY SATISFYING EXPRESSIONS

7.1 With a series of slides or photographs, show your class something, somebody, or someplace which is important to you. Show it in such a way that your connectedness to the subject is self-evident.

7.2 With audio tape, collect sounds which are important to you; then edit the tape in such a way as to make that importance evident.

7.3 With found images from magazines, put ten or more images together that express precisely your hopes, fears, or aspirations about the future.

7.4 With video tape, interview artists concerning their perceptions about how and why they chose artistic vocations. What kind of students do they remember they were?

UNDERSTANDING A WORK OF ART

9.1 Using recorded sound, tape or records, devise alternate sound tracks for films. How do the new tracks alter how the films mean?

9.2 After viewing a work in one form, translate it into another form. For example, after seeing a photograph, interpret it musically or through dance; after seeing a dance, interpret it on film. How does this process aid your understanding of the original work...or your response?

9.3 Video tape artists about their idea of the ideal audience. Can spectators ever understand the process of art making, or is participation demanded? You may want to interview some spectators also.

EXPLORING RECREATION, ENTERTAINMENT AND RITUAL

10.1 Select any child's game, and film it with great attention to form and motion; or film it as a ritual. How is your film different when you think in terms of ritual?

10.2 Film public entertainment events; such as parades, in such a way as to emphasize the formal elements of art experiences--time, space, color, light, and sound).

10.3 With audio tape, record children's games that have repetitive verbal patterns; e.g. Simon Says, or Giant Steps. Play them back at normal speed, then faster and slower. In what ways do these sounds resemble religious chant or folk song?

10.4 With video tape, look at ethnic ceremonies and rituals within your community. In what ways are these ceremonies and rituals capable of an aesthetic analysis? In what ways are the people engaged in form and questions of beauty?

CONCEPTS THROUGH PROCESS

The experiences compiled on this set of cards are protypes for those in which any and every student may enjoy, understand and participate. Through these and similar experiences, they will

learn about music
creatively express personal ideas and feelings
and discriminately select and evaluate their own and other's endeavors.

The categories of experiences correspond to the 10 major concepts while at the same time providing types or models for numerous other experiences that will come from your triggered imaginations. The experiences are designed to engage people in

perceiving sound, composed or organized, environmental or natural, as an expressive medium
recognizing their inner responses
openly experiencing music in all its forms and meanings
creating personalized expressions through composition and improvisation
evaluating through highly developed criteria that does not exclude controversial forms
developing skills as a necessary outgrowth of personal commitment

There are no grade levels assigned. As was mentioned in the introduction to the concepts, if a person is just beginning to form a particular concept, the type of experience is more important than the age of the person.

Many of the experiences, as they are written, may become bases for mini courses or music studios. Some students could probably pick up a card containing one of them and continue to work independently for some time. Other students will need you to help them to select appropriate composers or instruments, to find the necessary references, to identify resource people or to decide on their experiments.

You will find that a deliberate effort has been made to find diverse and interesting ways of bringing the unique facets of music to every student at every level of development.

BEST COPY AVAILABLE

EXPLORING SOUND AS BEING EXPRESSIVE OF FEELING OR MOOD

1.1 As quickly as possible upon hearing a sound (environmental, vocal, instrumental) move the body (or part of the body) to correspond to the feeling the sound caused.
Reverse the situation, show through action or body posture a feeling or mood, and quickly supply a corresponding sound.

1.2 Simulate a political, social or emotional situation (i.e, a political rally, a football game, a lost pet) supply and arrange appropriate sounds (words, music, syllables). Various members may direct the group, working toward a definite mood, feeling of excitement or whatever emotion has been identified with the situation. As an extension of this, several emotions may be combined, the appropriate sounds being supplied and arranged to convey these emotions.

1.3 Close your eyes and listen while a song is sung with a neutral syllable (la, la). Show by head, arm and hand or total body what the feeling or mood is — happy, sad; funny, serious; etc. Talk about the elements of the music that elicited the particular feeling or mood. Try singing the song as a class so that the group sound captures the mood. Try using a variety of classroom instruments, deciding which ones are appropriate to the mood and how they should be played.

1.4 Listen to and/or record environmental sounds, i.e.
wind through trees in leaf, without leaves, dry grass,
through a narrow opening in window, around flapping clothes, awnings, window-blinds
motor sounds, horns or whistles in the distance, close by
water tumbling over stones, into a jug, a flat pan, trickling into a cup, a basin, etc.
Compare and contrast for mood produced.
Use instruments to approximate the environmental sounds.
Compile and/or compose a sequence of environmental sounds that engender particular moods.

1.5 Plan and present a multi-image program which expresses the mood stimulated by a selected composition. Make every effort to couple the music and images so that the identified response is communicated.
Listen to and select parts of compositions (by the same composer or different composers) that engender similar moods or feelings.
Note the instrumentation, tempo, dynamics, rhythmic patterns and melodic line . . .

2.1 Observe machines in operation (at a construction site, in an industrial plant). Record the sounds. Using broad, quick strokes of a felt-tip marker note directional movements of machinery parts. Listen to your recording, noting the rhythmic patterns, tone quality, dynamic level and pace, (tempo). Compare with the gesture drawings. Develop a movement sequence that exemplifies the machines. Compare people moving to machinery moving to your drawings. Compare your observations with musical compositions of Verese, Cage, Honegger, Stravinsky or others. How does each person reflect upon the era of the machine? What would you say the composers' ideas and feelings are? Are there other contemporary composers writing from other feelings, other ideas? What qualities in their music express that feeling or idea?

2.2 Select several unfamiliar contemporary musical recordings. Don't worry about learning the titles. Listen to the music. Then note the title and any comments the composer may have made about the music; where the idea came from, what feeling was being expressed. Compare the composer's ideas with your own as you heard the music. All composers have worked out of historical, philosophical or societal circumstances. Listen to recordings of music from other times and places, noting the influence those circumstances had upon the compositions.

INVESTIGATING THE INFLUENCE OF TIME, PLACE AND OTHER CIRCUMSTANCES UPON THE MUSICAL EXPRESSIONS OF INDIVIDUALS

3.1 Become acquainted with the music of outstanding composers of various periods. (IT IS NOT NECESSARY THAT YOU DO THIS IN CHRONOLOGICAL ORDER). Be sure to research the composer's era as to its philosophical and social conventions and historic happenings that may have influenced the composer

e.g.

- Compare the sound of Palestrina's choral music with that of Bach, Handel. When you sing or hear them, is there a difference in phrasing? tone quality? texture? dynamics? Are there any similarities? If so, what are they?

- Learn to play a recorder; form an ensemble; learn to play music by Purcell, Orlando Gibbons and composers of the classical Period (Haydn, Mozart); try composing or improvising in a contemporary manner with your recorder ensemble. Is there a 'relationship' between the sound of the recorder and contemporary preferences? If so, what is it?

- Listen to the sounds of the harpsichord, piano, pipe organ, electronic organ, electronic piano and synthesizer. If possible, try playing compositions by Bach on several of those mentioned. Which sound of Bach do you prefer? Be prepared to defend your choice.

- Compare the music of Handel, Vivaldi ... with the music of Debussy, Ravel ... While listening, draw on a large sheet of newsprint with a broad felt-tip marker the pattern you feel in each example. Use different colors for different patterns or feelings. How are your drawings the same? different? What are some of the sound characteristics of each musical example? Are the characteristic sounds different because of instrumentation? phrasing? texture? rhythm? dynamics? melodic lines? You may want to transfer some of your drawings onto film and then couple the film images with the music. You may do this by drawing directly on the film or by 'shooting' in a darkened room with colored lights. Share your impressions with others. How are the meanings of the words baroque and impressionistic defined in the music of the composers you have listened to and compared?

4.1 Select and research a particular historical era of a particular people. Develop a multi-sensory environment that includes music, environmental sounds, spoken language, sights and textures, geographic features, foods, costume, fibers, decorative design. (You may want to correlate your work with your studies in world cultures OR you may want to develop the environment for other groups of students.) If your class divides into groups of three or four students with each group preparing an environment in an appliance packing case, you will have a number of cultures represented and will be able to make immediate comparisons.

4.2 Prepare a collage (an audiotape) of the sounds of various cultures as exemplified in their folk music:

Japanese and/or Chinese
Indian
African
Spanish
Arabic
American Indian
Slavic ...

Compare by moving as you feel the music. (Much of the folk music is an expression of celebration or ritual and therefore dancing and singing are natural complements)
Do you feel the differences in rhythm, tone quality, dynamics, tempo ... ?
Search out the original words to some of the melodies and compare their "fitness" with the English translations. If possible, listen to and learn the original words from someone who speaks the language. Attend a folk festival or a performance by a group such as the "Tambouritzans." Explore the feel and sounds of folk instruments. Play a zither, dulcimer, mandolin, flute, etc. You may want to investigate any or all of the following questions:

Has every culture made music on string instruments? wind? percussion? How do they make the instruments? What shape, what decoration? what materials are used? What kinds of sounds do these instruments make?

EXPLORING PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT TIMBRE AND ITS AFFECTS

5.1 Go on a 'hear and feel' hunt. Listen to the sounds made by striking, plucking and blowing objects in the environment until you find sounds that are 1. the softest, most soothing, most mellow sound you ever heard, 2. the clearest, most ethereal, most soaring, and 3. the harshest, most vibrant, most shattering sound you ever heard. (You may want to set up other descriptive categories.) Find a texture that 'suits' each sound. Perhaps it is the texture of the object that produces the sound. Try matching the sounds on musical instruments, with your voice, with classroom instruments. Try producing these sounds in different registers — higher or lower. How does this change affect the sounds? How does it affect you? Organize three sounds in a way that expresses your inner feelings about them. Use either the environmental or instrumental sound, or combinations of both.

5.2 Select rhythm instruments to use with certain songs or recorded music because of their appropriateness of tone quality to the feeling and spirit of the music. Try other instruments. Are these other instruments appropriate?

5.3 Arrange for an ensemble of percussion, wind or string musicians to perform, to interact with you and your composer friends and to develop a spontaneous composition directed by you or one of your friends:

e.g.

Compose a simple melodic pattern and ask the violinist to play it; have the melodic pattern repeated by viola, cello and bass -- interchange the pattern among the instruments, play in unison and build in intensity. Try the same procedure with a wind or percussion ensemble, the basis being a melodic or rhythmic pattern.

EXPLORING PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT TIMBRE AND ITS AFFECTS

6.1 Play the sound game of identifying the voice, the instrument, the family of instruments without seeing them. Consider the mood produced through the timbre and intensity of the sound.

6.2 Ask a group of friends to explore with you the sound qualities of six or eight "instruments" that produce sound by shaking (tambourines, maracas, pins in a tin box, paper clips in a paper box). Decide on several with similar timbres. As one person begins, the next joins in, matching the intensity as closely as possible, until all are playing. Another group could move in similar fashion, at first watching players, later by listening only.

EXPLORING THE PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT PITCH AND ITS AFFECTS

7.1 Arrange sets of 'instruments' having definite pitches; i.e., chimes, saxophones, tone bells, metal rods or pipes, peoples voices, whistles, etc., in various patterns of high and low. Compose a simple 'melody' that expresses your feelings about a happening in your day. (You may want to make a set of flutes or whistles of clay or wood; experimenting with the placement of holes; decorating them so that they express the spirit of a flute or whistle or your simple 'folk melody.') Try forming a dance pattern and lyrics to your melody. Share it with others. Have some people sing your song, others dance, and still others form your orchestra. You may have to use a notation system for your musicians, singers and dancers. (If you don't know one, learn one or invent one.)

7.2 Arrange sets of 'instruments' having indefinite pitches in various patterns of higher and lower. Inject appropriate definite pitches. Experiment with your arrangement, sounding one indefinite pitch against and with another; develop a musical shape. Then try the definite pitches in the same way. Which do you prefer? Be prepared to defend your choice. Listen to the music of various composers such as Varese, Stockhausen, Harry Partch, Xenakis, Chaves. How do these composers use definite and indefinite pitches? To what purpose? For what affect?

7.3 Play matching pitch games:

. One person establishes the starting pitch and interval. Others individually match the pitch and interval by singing their names, nonsense syllables, names of objects. If a category has been established, anyone who sings the name of something outside the category must change the pitch pattern and others who follow use the new pitch pattern. Notate the intervals and scales, becoming familiar with seconds, thirds, etc. You may make the game more complex by developing it in the manner of Toch's "Geographical Fugue."

. Complete a melodic phrase by singing an appropriate pitch. Note the different effects achieved by differing scale tones or cadences.

7.4 Compose a simple melody on resonator bells using a diatonic scale, then compose one using a pentatonic scale. How is the feeling of the sound different in each? Which scale would you use if you wanted to express great joy? Why?

EXPLORING THE PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT INTENSITY AND ITS AFFECTS

8.1 Experiment with various rhythm instruments and categorize them according to their loudness and softness; i.e., cymbals - loud; finger cymbals - soft.) Try different ways of playing the instruments. How do you soften the sound of any particular instrument; i.e., brushing the large cymbal with the fingertips or a wire whisk? Does such action change the timbre? Select instruments to use for accompanyment to particular songs.

8.2 Experiment with the dynamics of songs. Conduct a group of singers so that the same loudness (or softness) is maintained all the way through the piece; then arbitrarily (i.e. every third measure, every other line) increase the intensity; then, if dynamics are indicated, conduct the piece as the composer intended. (You may want to tape your experiment so that you can listen to all of them before selecting.) Discuss the differences. How do changes in intensity of sound affect the expressive quality of a composition?

8.3 Put together a sound and projected image program that presents your impressions of relationships between intensities of color. (Think about the hue and intensity of the image, ways in which you can incorporate the actual musical symbols for dynamics.) Discuss your program with others. How are their impressions different from (the same as) yours? Become familiar with the vocabulary of intensity and use it in your discussions. Share your program with younger students.

EXPLORING THE PHENOMENA WITH WHICH COMPOSERS WORK

LEARNING ABOUT HARMONY AND ITS AFFECTS

9.1 Select a song you know, one you have written or compose a new one. Sing each note quietly while you explore the autoharp for chords that support and 'sound right'. If you have the music notated, write the names of the chords above the staff so that they are lined up with the notes.
Many music books have the autoharp chords already written with the songs. Check your choices against the book. If there are differences, try it both ways. Listen to the differences and find out why they may have happened.

9.2 Investigate the pitch relationships of the strings on folk instruments such as the guitar, banjo, dulcimer, zither and autoharp. Learn about the tuning and playing of these instruments, the way the autoharp plays chords, the fingering that is necessary for the others. Listen to their timbre and intensity; and select one that you want to play well. As you become more proficient, develop chording for folk ballads, spirituals, hymns and songs you have composed.
(The chord organ may be an interesting experience for those who play the piano.)

9.3 Learn to identify major and minor chords. Listen to various examples of compositions in major and minor keys, discussing choice of harmony in each case.

9.4 Sing several well known rounds. Listen to the vertical harmony resulting from the linear melodies. Listen to recordings of or analyze the notation for rounds, canons, polyphonic forms. Study the historical development of harmony.

EXPLORING THE PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT DURATION AND ITS AFFECTS

MUSIC 10

10.1 Watch a track and field team practicing. See the action of legs, arms and body. Hear the pounding of feet; the swish of arms, the thuds of bodies and equipment. Count the steps between hurdles, before a pole vault, the wind up of the hammer thrower, etc. Notate the movement patterns of the hurdle jumpers, broad jumpers, pole vaulters, javelin and discus throwers, runners. (If you already know the common symbols for long and short duration, use them; if not, invent a system.)
e.g. ..... — - - ..... — - - OR
might be the movement pattern of a hurdle jumper. What would it look like if the jumper snagged the hurdle on the way over? Using a length (appx. 6 ft.) of magnetic tape, "draw" your notated patterns on the tape by piercing, scratching, marking the surface. (You will want to experiment a bit first so that you can control the type and duration of each sound produced by such methods.) Listen to your tape, edit if necessary. Listen to other peoples tapes. Develop a sound collage, "Track and Field," arranging the sound durations in significant and pleasing patterns. Listen for accents, syncopation, tempo and possibilities for organizing the rhythm into regular patterns. Score the entire sound collage. Try using band or orchestral instruments to produce the patterns and spirit of your sound collage. Select those that are most appropriate according to timbre and intensity. Decide on pitch sequences, dynamics. Perhaps some of the sounds will lend themselves to descents. Orchestrate. Share your composition with others. Coordinate a film collage with your sound collage.

Just a few alternative beginning points:

- Names of friends, classmates, teachers
- Words in the news
- Musical terms
- Words of a poem
- Watching a filmed dance without the sound
- Studying architectural features, mobile and pedestrian traffic patterns and other facets of city life
- Following a stream through woods and fields
  - (or watch "The Water Says" Churchill Films, without sound)
- Favorite pop songs

A reminder: You may have to tune your ear to learning and feeling duration by repeating the initial section of this experience in a number of different situations.

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EXPLORING THE PHENOMENA WITH WHICH COMPOSERS WORK
LEARNING ABOUT DURATION AND ITS AFFECTS

11.1 Select at random a number of musical scores or music books. Note the tempo indicated on each. (Sometimes this is numerically notated, sometimes with words.) Set a metronome at the designated tempos. Try to feel what is meant by andante, allegro, ♩ = 120, etc. Try singing or playing some of selected pieces at a tempo other than the one designated. What happens to the spirit of the music? Ask one of your classmates to play or sing one of his or her selections and to allow you to tell what the designated tempo is. Listen to recordings of tone poems, movements of symphonies, operatic arias, jazz, country western, rock and try to identify the tempo, thinking all the while of the mood or feeling the tempo engenders. Choose one of your own compositions and play or sing it at different tempos. How does the feeling of the music change when you alter the tempo?

11.2 What is the relationship between tempo and mode? Find a piece of music you can sing or play that is written in a major key and fast tempo. Experiment with changing the key to minor and the tempo to slow. Try other combinations — fast, minor; slow, major. How is the feeling of the music changed? The mode? The Tempo? Both?

11.3 Play matching meter games:
Listen to three selections and choose the two that are the same.
Listen to a selection sung or played by a classmate and identify the meter.
How is meter differentiated from a rhythmic pattern? How many different meters are there? How does accent help you to identify and feel the meter?

11.4 Play or sing a musical selection in meters other than those designated; i.e. a waltz in 2/4 time, a march in 3/4 time, etc. How does meter affect the spirit and feeling of the music?

12.1 As you listen to, play and sing music you will hear the various ways composers have organized sound. Move your arms, all of you if you like, in movements suggested by the flow of music as you listen to or sing songs, such as:

Michael Row the Boat Ashore
Sometimes I Feel Like a Motherless Child
Havah Nagilah
Erie Canal

Which one makes you feel as though you should move in a quick, choppy way? in a flowing, sweeping way? in a snappy way? What causes this change in feeling? Which has chant-like phrases? Which one has a form which is similar to the third movement of Beethoven's Symphony No. 7?

12.2 List, then sing some of the songs you know and while singing them, hear and feel the phrasing in each. Is there a particular phrasing pattern in most spirituals? ballads? hymns? What are these patterns or forms? What kind of feeling is given to the entire piece by the phrasing; the repetition and contrast of phrases? Select one of the melodies from your journal or compose a new one. Think about the idea or feeling you are trying to express and ways in which you can amplify that idea and feeling by rephrasing, repeating the phrase, modifying the phrase through changing the cadence or adding variations such as syncopation, singing or playing the phrase pattern on different tones or in different keys. Add words if you like.

Once you have fully developed your composition, share it with your friends and ask them to identify the phrasing pattern. Discuss with them the feelings they experienced as they listened to, sang or played your music.

12.3 Think of an event in your day.
Build a pentatonic melody on resonator bells.
Add a contrasting section to create a two part (AB) composition. Repeat the first section following the contrasting section, to create a three part (ABA) composition. Add an introduction, interlude and/or coda to the composition. Add two more contrasting sections to create a rondo (ABACABA).

INVESTIGATING THE WAYS COMPOSERS UNITE IDEAS AND FEELINGS WITH LARGE FORMS

13.1 Listen to several examples of:

concertos
cantatas
symphonies
dance suites
opera
musical

Note the similarities within each form and the differences among the various forms. Think about the effect of the form on the idea or feeling expressed. Then recollect an event in your own life (or imagine one), select one of the forms that you think is most appropriate and develop a one minute composition that reflects on your life event. Enlist instrumentalists to help you in orchestrating your composition.

13.2 Select a comic strip and compose a short opera, suite or symphony in which each section captures the mood and spirit of each picture in the strip. You may notate your music so that others may produce it accurately. If you choose the operatic form you will want to consider the development of the libretto as well.

13.3 Listen to and compare Ravel's Bolero and Honegger's Pacific 231. What are the similarities? The differences? What musical components are emphasized? How is the form delineated by their use? How do they affect your response? Using percussion instruments compose a piece that emphasizes one of the basic musical components used in Bolero and Pacific 231. Could you compose a similar piece using vocal sounds? If so, what changes, if any, would you make? Would the expressive effect be the same? different? If different, in what ways?

UNDERSTANDING STYLES AND CONVENTIONS

EXPLORING THE ORIGIN OF STYLE

Composers develop ways of expressing themselves through music that become accepted modes. However, because composers are also individuals searching for uniqueness and quality of expression, these very modes are challenged.

14.1 Select a period in the history of humankind. Put together a sound collage of representative music from that era; that is, the music the people listened to in their homes and at concerts. Analyze the music as to types of instruments that were played and their sounds. Any modes of phrasing, designation of melody-carrying instruments, accepted organizational aspects, etc. Then discover which composers were writing during that era. Listen to their sounds. How are they different? alike? Find out how the sounds of these composers were accepted. (Biographers are of great help in this.) As a follow up to your audio taping and research, put together a visual abstraction—(color wash, geometric pattern) perhaps projected — that reflects on the spirit of the accepted music of the era and another set for the new sounds of that era. How are they different? alike? Share your program with your friends. Discuss with them the appropriatness of your visuals for the music. You may want to share your insights with younger students taking along some of the instruments that were used and allowing them to discover some of the sounds these instruments make.

14.2 As a class, select a poem (or write one) to which you can work up an accompaniment. Find out how many varieties of sounds you can make with familiar classroom instruments; tambourines, drums, bells, claves, etc. Use different items to strike them, shake them, stroke them, keeping in mind the feeling or spirit of the poem you selected. (Some composers have developed new instruments in order to have the sounds they wanted.) Develop your accompaniment and share it with your classmates. Listen to their's. Record each, if possible. Note the likenesses brought about by use of similar instruments and one theme, and the differences brought about by the individual imagination and feelings of the people who composed the accompaniments.

14.3 Similar experiences may be developed through the use of pictures, visitations to galleries, observations of festivals, sports events, political rallies, etc. and by using the voice and musical instruments as sound accompaniment. It is important in each instance that you focus attention on how <u>you feel</u> inside as you see, touch, taste or hear. Your feelings may be entirely different from the person next to you and that is fine; take advantage of that difference; this helps you to develop <u>your style</u>.

UNDERSTANDING THAT INTUITION, IMAGINATION AND SELECTION ARE KEY INGREDIENTS OF ALL CREATIVE ENDEAVORS

The processes used by composers varies from person to person. Some work within highly organized structures as with the mathematics of twelve tones, others work spontaneously as the "thought strikes them." Whichever the case, intuition, imagination and selection cannot be overlooked.

15.1 Working in groups of 5 or 6 people, select two pitched instruments and two having indefinite pitches. Choose the instruments at random. Allow the sounds made by the instruments to influence the general organization of the piece. The conductor is really the composer in this experience, for upon hearing the sounds and variations the conductor makes almost instantaneous decisions. Which instrument or instruments? In succession? together? How loud? How fast? If a tape recorder is used, instant playback will allow for more selective decision making.

15.2 Choose three sounds you would like to include in a composition. Use either environmental sounds or classroom instruments. As conductor you determine the order of sounds and the overall plan of the improvisation.

15.3 Quickly write down words or phrases that represent an idea or recollections of a dream, a fantasy, or things you would like to do. Say the words, establishing a spoken rhythm. Begin vocalizing the words, assigning pitches, timbre and intensity to them until you have resolved a compositional form. Ask your friends to help you orchestrate your composition by singing the tones and patterns as you conduct.

16.1 Watch people at work or play. Analyze their actions for the dominant motions and those that are complementary. (i.e. a shoemaker hammering nails into place in a heel is complemented by buzzing buffers, clipping snips to remove nail heads, swish of dye brush, sanding whine to remove rough edges of leather, etc.) If you do not play a musical instrument, ask your friends who do to play under your direction. Describe to them the sound you want to hear. Learn the descriptive vocabularies, e.g., intensity is described as loud or soft, pitch as high or low. The more specific you are, the more likely you are to get the sound you want.

Working in groups consisting of at least one conductor and three instrumentalists chosen because of their instrument's pitch diversity and timbre, select a comic strip for which music will be written. The emphasis of your composing should be on capturing the mood and spirit of each picture. Ask those who are playing the instruments to help in notating the music. Use whatever dynamic symbols and vocabulary that you need in order that another group may produce your composition accurately and expressively. Read a music critic's description of a performance. Note the descriptive vocabulary used.

16.3 Play "Mystery Melody" games

. Think of a melody silently and tap the rhythm of one or two phrases. If no one identifies the selection, give additional clues with contour drawing in the air or pitch level signals. If there is still no identification, place notes on a staff in their proper locations. (The staff may be permanently drawn on the board, be on a bulletin board or permanently drawn on the floor.) If there is still no identification, ask someone to supply the syllables. (do, me, sol, sol, sol, la, la, sol) while clapping the proper rhythm and accent.

. Place the notes of the opening phrase(s) of a selection on the chalk board staff. First person to identify the piece may put on the next. (If two are notating at once, there will be no time lag.)

. Try the above games with phrases other than the first.

16.4 Read a music critic's description of a performance. (Preferably one you have attended.) Note the descriptive vocabulary used. How does it compare with the vocabulary a composer or conductor uses to direct a performance?

UNDERSTANDING AND EXPERIENCING MUSIC

Sensing the composer's approach is an important key to the appreciation and understanding, though not necessarily the enjoyment of music. Something -- its rhythms, melodies, mood, whatever -- may attract your attention to the music even though you do not understand it. In many cases you feel it and its meaning is not translatable. If you open your ears and inner selves to seeking the music's form or attitude or origin (social, literary, psychological) its meaning and quality will become more clear.

17.1 After you create and share your music, discuss listening strategies in relation to your work. Exchange perceptions with your audience. Compare your strategies with the way you developed understanding and appreciation for football, baseball, bowling, etc.

17.2 Listen to a work such as "Amores No. 1" by John Cage or "Banshee" by Henry Cowell. Listen to it several times. Immediately jot down symbols or words that represent the ideas or feelings that you heard inside yourself as you listened. Compare your reactions with your classmates. Determine what kind of reading, research, further listening and other life experiences would help you to understand and appreciate such music. How have composers changed the "rules of the game?" You may follow the same procedure with the music of other composers, both contemporary and of other times.

17.3 Review the outline for "artists in the schools" presented as an "Arts Experience" and arrange for such a music happening in your school.

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UNDERSTANDING MUSIC AS ENTERTAINMENT, RECREATION AND RITUAL

Some music is mostly for the people singing and playing, some mostly for the people listening and some mostly for ideals of truth or worship. Who makes the music and how and where they make music can give a clue as to the kind of purpose the music may have. "Without music life would be a mistake." Nietzche

18.1 Go on a music hunt with your tape recorder. Find: children singing as they play, workers singing or whistling, adults singing to young children, people dancing or just listening. Expand the list and for each example, record a sample of the music and note who was making the music and the circumstance. Compare your findings with others in your class. Discuss your conclusions as to the form of the music, its mood, why music was even in evidence.

18.2 Think of the rituals or ceremonies you may have seen or participated in. What are the qualities of a ritual? What special events are coming up on your school calendar? In your life? Try to devise a ritual for the occasion. Compose the music, write the lyrics, design the place and movements and perhaps costumes.

18.3 A question for your research and consideration. A philosopher, Nietzche, said, "Without music life would be a mistake." Do you think he would be in favor of Muzak?

DEVELOPING SKILLS AND SENSITIVITIES

Developing control of the phenomenon of sound depends upon: working for accuracy and clarity, perceiving with discernment, recognizing inner responses, understanding a variety of approaches and experiencing sound as a creative expression of ideas and feelings. Sensitivity is heightened through every music experience, whether these be learning about, creating or evaluating and enjoying music. The following are some of the types of experiences that should be sought:

19.1 Singing solo and choral music expressively

19.2 Playing an instrument or several instruments expressively
- . in ensembles
- . as a solo artist
- . for personal pleasure

19.3 Composing expressively through the use of the elements:
- . pitch
- . duration
- . timbre
- . intensity

and the concomitant elements of:
- . melody
- . harmony
- . rhythm
- . form
- . tempo (pace)
- . texture (density)

19.5 Listening with personal involvement — feeling the sounds, opening yourself to new experiences.

CONCEPTS THROUGH PROCESS

WRITING EXPERIENCES

There are those who argue that writing is one of the 'media' and therefore should be included with "MEDIA" as an arts area. That same argument, however, would place art, music, dance and drama in the media framework also and each of the arts has characteristics, appeals and creative modes that are distinctive and personal.

Writing has, of course, always been part of the curriculum of the schools, perhaps because much of the communication between teacher and student has been in the form of the written word. This is probably the reason why writing has not been given its due as an art form.

The experiences included in this packet are intended to help students and teachers to move writing from just utility or function to its rightful place as an art. Many of them focus directly on poetry because this particular form is so frequently neglected.

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EXPLORING THE VERBAL EXPRESSION OF UNDERSTANDINGS, FEELINGS AND VALUES

1.1 With a group of your friends stand or sit quietly and inconspicuously in separate places where you can observe the same group of people. Jot down words that you associate with the feelings, sounds, expressions of which you become aware. Compare your jottings with your friends. Say the words loudly, quietly, fast and slowly. How does the meaning change with the manner of speech? from person to person? What connections are there between what is meant and the sound of the word? Write a paragraph in which you explore some idea or emotion which you have observed. Find out who else has written about the same idea or emotion so that you may compare and share your insights.

1.2 Select several poems (in translation) from various languages which deal with similar subject matter. Discuss the poems in terms of the emotional and intellectual values they communicate. What are the differing cultural perceptions? Why might the individual poet have been motivated by the particular subject? experience? Listen to recordings or ask people who speak the language to read the poems in their original language. Do you receive the same feeling from the words? Why?

1.3 Write a paragraph in the first-person assuming the identity of another (perhaps famous) person. Speculate about the ways other people feel based upon what you know about them, even if that information is stereotyped. What difficulties did you have in assuming the "persona" of another, in attempting to think and feel as another person?

1.4 See experience 7.3.

UNDERSTANDING THE SIMILARITIES OF MEANS AND FORMS OF VERBAL EXPRESSION WITHIN A CULTURE

2.1 Search out examples of poetry (in translation) of various cultures and periods within that culture's history. Do not neglect groups such as American Indian, Japanese, Polynesian, Hindu and the various African cultures. How may you characterize the writings of these peoples? Are there distinctive forms and what are the distinguishing features of these forms? What are some of the ways in which the poems change because of meaning or intent?
Some suggestions for additional searching:
- Does every culture have poems of the "nursery rhyme" flavor? If so, what are their topics; how do they flow; what are their purposes?
- Who was "Mother Goose"?

2.2 Search out recordings (or people who could make recordings) of:
- poems that are distinctly characteristic of a particular group of people
- music of that people played on instruments that are distinctly representative (i.e., the sitar, the koto, the balalaika)
- dances that are representative of that people (video recordings or films or actual dance groups)

What are the links among these and with other forms of expression of a particular group--the tones? the movement or flow? the rhythmic patterns? the philosophic view of life? the energy?
Once you have the "feel of the culture", try putting yourself into the poet's role and write a poem that reflects the flow, rhythm, form of the culture. Is this possible to achieve? Why? What do you have to know, to do, to be?

UNDERSTANDING THE UNIQUENESS OF INDIVIDUAL POETS WITHIN A CULTURE

3.1 Select an event (political, social, a school or community affair) and participate in it as an active observer, doer or facilitator. Jot down highlights of feelings, ideas or happenings. Expand your thoughts either orally with a tape recorder or by writing phrases, single words, complete thoughts on paper. Adjust them, reorder them, expand them as you feel you must in order to say what you want to say, in order to convey what you mean or feel.
Share and compare your work with your friends. How are your poems different? Do they all give the full narrative of the event or are some of them emotional expressions about the event or do some of them pick out specific situations or characters within the event?

3.2 Write an "acrostic"--a poem in which the first letter of each line spells a word or group of words as it is read vertically. (The Puritans used this form as an elegy. A good acrostic employing the name of the deceased was a sign that the deceased was 'saved'.)

3.3 Read a free verse poem by William Carlos Williams. Compare the diction (language) to the word choices made by Shakespeare in one of his sonnets. (This could develop into a larger discussion about the nature of rhythm and rhyme, and even the "thematic" form of the sonnet--presentation of a problem, expounding and developing problem and resolution--as compared to the aims of free verse: natural speech rhythms, etc.)
Out of what circumstances have these two poets written? What were the outside influences upon them? the inside influences? What might some of the topics be if Shakespeare were writing today?

4.1 Make a list of any 10 words. Pronounce them carefully, asking your friends to decide which words appeal to them most in terms of 1) the sounds of the words, 2) the meanings of the words, and 3) their associations.

Sample list:
because
dark
that
house
stagger
explain
ain't
cat
piney
wonderful

Which words are alive? Which are neutral as far as evoking sensory response? Which are the least appealing in the terms suggested above?

4.2 Mistranslation. Listen to a poem in a foreign language (such as Pablo Neruda's "La Huelga"). Write down in English what you think you hear. Read what you have written to your friends. Some of the "poems/mistranslations" will make logical sense. Others will simply be a collection of images. Discuss the ways in which you have had to rely solely on your auditory sense to create with words.

4.3 Contemporary poets are primarily image-makers (as opposed to being narrators). An image is language which causes the reader to imagine physical sensation.

Read the following lines
1) "a drowsy numbness pains my sense"
2) "A beaker full of...the blushful wine"
3) "verdurous glooms and winding mossy ways"
4) "soft incense hangs upon the boughs"
5) "The murmurous haunt of flies on summer eves"

Discuss which senses these lines cause you to imagine.

4.4 Make a list of five things which have happened to you during the past week (things which you feel are important). Select one event and write a paragraph describing it and causing the reader to imagine it in terms of each of the five senses.

4.5 Select a rhyme or several lines of a poem. Read them aloud. Rewrite them. For example:

Mary had a little lamb
Whose fleece was white as snow.
And everywhere that Mary went
The lamb was sure to go.

or

Mary owned a small lamb
With snowy fleece
Which followed her
Wherever she went.

Do the two versions mean the same thing? Are they the same thing? Why? What is the effect of altering the rhythm?

UNDERSTANDING THE IMPORTANCE OF UNITING IDEA WITH FORM OR PATTERN

5.1 Compare the various modes that were used with works such as Beowulf, "My Last Duchess" and "The Soul Selects Her Own Society." How do the modes differ in terms of the poets' attempts to express their experiences and cultural values?

5.2 Search out examples of narrative, dramatic and lyric modes among contemporary American poets (or any other culture of your choice). Try to find those that reflect the same topic or thematic material. Decide whether the poet could have used a different mode and still obtained the same feeling or idea. What is it within the person of the poet that determines the mode of expression? For example, what are the possible reasons why Emily Dickinson selected the lyric rather than the dramatic mode to express herself? What were the thematic concerns of Anne Bradstreet and Edward Taylor? How did these concerns affect their writing and ours three hundred years later?

5.3 Write five sentences on a piece of paper: The first two sentences are to begin with the word "Tree" or any other word of your choice; the third and fourth do not begin with "Tree", and the fifth again begins with the word "Tree".

What formal pattern unifies the sentences in terms of image and theme? What is the subject matter of lines three and four?

5.4 A basic medium for many poets is the line. Look at some poems in both traditional forms and free verse. How are the lines structured? How and why is rhyme employed? Familiarize yourself with the terms "enjambment" (run-on line) and "closed line." What are the different effects achieved by a line of poetry which ends with some punctuation mark as opposed to a line which doesn't? Do closed lines always create an emotional resolution in the reader; do enjambed lines always create tension? What does line structure do? Why would a poet be so concerned?

Write a four line poem (perhaps rhyming ABAB) in which each line is closed. Then rewrite the poem employing emjambment. Discuss the differences in the techniques.

5.5 See experience 6.2.

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UNDERSTANDING STYLES AND CONVENTIONS
DEVELOPING PERSONAL STYLE--TRANSCENDING CONVENTIONS

6.1 Search out the names and some of the works of poets or writers who are known for their individualistic or convention breaking styles. For example: Gertrude Stein, Isak Diensen, E.E. Cummins. If possible listen to recordings of the artists reading their own work. What is it about their work that makes it different, that breaks with tradition? How does the 'break' give meaning to the work that would not be there had the artist used conventional forms?

6.2 The placement of words on the paper can intensify or influence the meaning and feeling. Recollect something that happened to you recently; an event in which you participated, a dream or idea you have had. Think of your recollection in the content of the shapes of words or things, of high points and low points of feeling, importance certain aspects of the event or idea, etc. Toy with the placement and size of significant words on a sheet of apper. For example: if the word joy is printed in small, concise, even strokes in the lower right hand corner of an 8½ x 11 sheet of paper mean the same thing as joy written in the shape of a roller coaster 4 inches high and 11 inches long?

Some additional thematic suggestions:
- "I AM"--words taking on the shape of me
- "The street where I live"--words and phrases, lines of poetry which through shape, size, spacing, rhythm, sound give a concrete image visually and verbally.
- "That Time"
- "That Person"

6.3 Prepare a set of overhead transparencies or slides using either illustrations of word associations or calligraphically written words. Develop a sound tape to be used in conjunction with the slides. Share your assemblage with others and discuss your insights with them.

(You may want to check out Words and Calligraphy for Children by John Cataldo and Concrete Poetry: A World View by Mary Ellen Solt.

UNDERSTANDING THAT INTUITION, IMAGINATION AND SELECTION ARE KEY INGREDIENTS OF ALL ARTISTIC ENDEAVORS

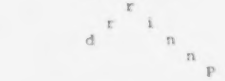
7.1 Recollect and write (in prose) one of your dreams. Select a single aspect of your dream experience which you feel is most interesting and render it in terms of images in a free verse poem.

Share your poem with your friends and use the poem (along with the original dream description) as a basis for comparison and discussion of your own processes of selection.

7.2 Locate first drafts and completed poems (by Yeats, for example) and distribute copies of each to your friends. Discuss the changes which have occurred and the possible reasons why the poet made them. How is the poem improved? How is it changed?

7.3 Go on a sensory hunt. See things, feel things, hear things, taste things. Narrow your sensing powers to one particular sense: i.e., hearing--listen to the sounds around you. Jot them down phonetically. Don't worry if some of your jottings are not known words. Use size and placement to indicate significance, your inner responses and reactions. Don't ponder over your jottings. Put down the first thing that comes to you. You may reorder or delete or add when you return to your classroom or home.

7.4 Work with one of your friends. Take turns making a sound vocally, with a part of your body or with something from the environment. As quickly as possible write down a symbol for that sound. Remember, a symbol reflects the meaning of the sound to you as well as the reproduction of the sound. Also, you may have to make up syllables or words.



Share your symbols with others. See if their interpretations of what you have put on paper are what you intended.

INVENTING AND DEVELOPING VOCABULARIES, TOOLS AND SYSTEMS

Just as words are carefully chosen for their meanings and relationships within a poem or paragraph, the words that are used to describe and evaluate the written text are highly specialized. The more exact these words are the more meaningful is the communication. Consistent use of terms is important from the initial experience to the highest level.

8.1 Select an object (coin, feather, etc.) and write a few sentences describing how the object feels. Name some other thing you've touched at some time which feels most like the object you have been writing about. Name something that is most opposite in feeling. Discuss figurative language: the process in which the reader will make comparisons by considering one idea or image in terms of another: use the terms "simile" and "metaphor."

What do the following mean literally? What does each mean figuratively?

1) "He has ants in his pants"

2) "In last night's game the Yankees axed the Red Sox."

3) "John growled."

4) "Because I could not stop for Death, He kindly stopped for me."

5) "The Office of the Presidency, Sir, needs a man with a little gray in his hair..."

8.2 Read a critique that has been written of a particular poet or writer's work. Note the vocabulary that was used by the critic. Compare your interpretation of the critic's view with your friends' interpretations of the critic's view. How are the interpretations the same, different? Why? How do you know what the critique is all about?

8.3 Organize and present one of your poems as a multi-media program. Openly discuss your poem with others. Make note of the differences and similarities in interpretation: those that were constant among all the viewers; those that seemed to elicit different reactions. Decide whether you want to maintain such diversity of interpretation or whether you can make changes in the program or possibly the poem itself that will eliminate the diversity.

8.4 See experience 7.4--developing a different system.

UNDERSTANDING A WORK OF ART

9.1 With a group of your friends, write a collaborative poem. There are any number of topics from which to choose or consider one of the following:
- The Fictional Us--each person writes an untrue line about him-or-herself.
- A Celebration of Us--each person writes a line that "toasts" the group
- Z Street School--each person writes a line characterizing the school
- Y Street--each person writes a line fantasizing or describing the neighborhood in which he or she lives.

As a group listen to the lines as they are read. Decide on the order in which they should appear. Decide on any word changes, rhythmic pattern, rhyming patterns that should be established. You may want to develop a super-concrete poem that would hang in your classroom or school hall, or to develop a multi-media program.

9.2 Make arrangements for a poet or writer to read his or her work, interact with you and your friends by working with you as you write, and to talk about the origin of ideas for writing.
(See outline in Arts Experiences.)

9.3 After hearing a reading, discuss your inner responses, what you need to know to understand the form of the poetry, what kinds of experiences would help you to feel more comfortable with it, how you may remedy your feelings of inadequacy. Perhaps you will want to read or to hear additional works by the poet, listen to records, find out more about the topic, style, check on the vocabulary or the metaphors, etc.

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EXPLORING PLAY, ENTERTAINMENT, AND RITUAL AS POETIC FORMS

10.1 Listen on playgrounds as children play, in nurseries as children dress, on corners as people talk, in churches as people worship. Make mental notes or write down the rhymes and rhythms of such everyday activities in which people participate. Note the occasions when people seem to naturally give a poetic style to what they are saying. Collect and put together a multi-image-sound program that celebrates living--your friends, their activities--and share it with them.

10.2 Observe and listen at a football game or other sport in light of ritualizing the various aspects of the occasion. Note the atmosphere, tempo, rhythm. Develop the ritual so that others may participate in it.

10.3 Play the analogy game by taking turns writing self-portraits using other living things that most closely remind you of yourselves when doing certain common things such as walking, talking, etc.

10.4 See popcorn ritual in Art Experiences.

DEVELOPING SKILLS AND WORKING STYLES

As you work to refine your skills and your personal style you will find yourself spending much time in the exploration of the writings of other people of both past and present times; in becoming keener perceivers of the people and things around you; more aware of your inner responses to these things, people and ideas; more critical of the lines you write and more intensely occupied with writing, jotting, reordering and revising. You will find that in most cases the best feelings and ideas for you come from within yourself. Sometimes, however, the best way to identify those feelings and ideas to find out what other artists (dancers, composers, filmmakers and playwrights, in particular) are doing and saying.